

The College Staff numbers Forty Tutors, who among them took
twenty-three first places at London University Examinations.



Prospectus of Classes

FOR THE

EXAMINATIONS

OF THE

UNIVERSITY

OF LONDON.

LONDON OFFICE—

1 Strand Hotel Buildings, Bowditchers Row, W.C.

Sept. 7th, 1889.

LONDON OFFICE.

Communications should be addressed to—

THE SECRETARY,

Strand Hotel Buildings, Booksellers Row,

London, W.C.

Appointments may be made with the Principal or Secretary for Wednesday or Saturday afternoon, or for any day during the Examination week between 1 p.m. and 2 p.m., or 5 p.m. to 6.30 p.m.

WARNING.

Before joining any Correspondence Class, students are strongly urged to see previous University Examination Lists, to read through our Article on Spurious Correspondence Tuition, and to enquire who their tutors would be in each subject.

LONDON OFFICE—

1 Strand Hotel Buildings, Booksellers Row, W.C.

8. 11. 1889.

A new Prospectus is issued before and after each Exam.

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A Catalogue of books in the Tutorial Series, including over 100 works by the Tutors of University Correspondence College, for London University Examinations, will be sent on application to Messrs. W. B. Clive & Co., Booksellers Row, Strand, W.C.

University Correspondence College.

SPECIAL SUBJECTS, 1890-91.

Matriculation.

- Jan. 1890.—LATIN. *Ovid*, *Metamorphoses*, Book XI. (omitting 221-265 and 303-317); *Tristia*, Book III.
GREEK. *Euripides*, *Hecuba*.
June, 1890.—LATIN. *Cicero*, *De Amicitia*; *Pro Balbo*.
GREEK. *Xenophon*, *Hellenics*, Book II.
Jan. 1891.—LATIN. *Horace*, *Odes*, Books I. and II.
GREEK. *Aeschylus*, *Persae*.
June, 1891.—LATIN. *Livy*, Book I.
GREEK. *Xenophon*, *Anabasis*, Book III.

Inter. Arts, 1890.

- LATIN. *Virgil*, *Georgics*, I., II.; *Livy*, Book XXI.
GREEK. *Sophocles*, *Antigone*.
ENGLISH (PASS). *History of England and of English Literature from 1660 to 1714*; *Milton*: *Paradise Lost*; *Chaucer*: *Prologue*, *Knight's Tale*, and *Second Nun's Tale* (Clarendon Press); *Dryden*: *Essay on Dramatic Poesy*; *Addison*: *Essays on Milton*, in the *Spectator*.

Inter. Arts, 1891.

- LATIN. *Vergil*, *Aeneid*, Books IX. and X.; *Tacitus*, *Annals*, Book I.
GREEK. *Herodotus*, Book VI.
ENGLISH (PASS). *History of England and English Literature from 1485 to 1547*; *Chaucer*: *The Tale of the Man of Law*, and *The Pardoner's Prologue and Tale* (Ed. Skeat, Clarendon Press); *Skeat*: *Specimens of English Literature, 1394 to 1579*, xi.—xx. (Clarendon Press); *Shakespeare*; *Henry VIII*.

B.A., 1890.

- LATIN. *Cicero*, *De Oratore*, Book II.; *Virgil*, *Aeneid*, Books VII. to X., inclusive; *Roman History*, A.D. 14-96.
GREEK. *Aristophanes*, *Plutus*; (Holden's or some other expurgated text); *Thucydides*, Book IV.; *Grecian History*, B.C. 405-358.
ENGLISH (PASS). *History of English Literature from 1625 to 1660*; *Shakespeare*: *Hamlet*; *Spenser*: *The Faery Queene*; *Dan Michel*: *Agonbite of Inwit* (Early English Text Society); *Thorpe*: *The Anglo-Saxon Chronicle*, Vol. I., from 800 to 1001 A.D. pages 104 to 251; Two Texts only to be prepared, viz., C.C.C.C. 173, and Bodl. Laud. 636; *Sweet*: *Anglo-Saxon Primer*.

B.A., 1891.

- LATIN. *Cicero*, *De Finibus*, Book I.; *Terence*, *Adelphi*; *Roman History*, B.C. 31 to A.D. 37.
GREEK. *Euripides*, *Iphigenia in Tauris*; *Plato*, *Phaedo*; *History of Sicily*, B.C. 491 to 289.
ENGLISH (PASS). *History of English Literature from 1714 to 1744*; *Sweet*: *Anglo-Saxon Primer*; *Sweet*: *Homilies of Ælfric*, pp. 1-50 (Clarendon Press); *The Sowdone of Babylone* (Ed. Hansknecht, Early English Text Society); *Addison*: *The Spectator*, No. 556 to the end; *Pope*: *Satires and Epistles*.

CALENDAR FOR 1889-90.

Examination.	Classes Commence.	Date of Exam.	List Published.
Matric. Jan., '90	<i>Ordinary Course</i> , July 6, 1889	Jan., 13	Feb. 19.
June, '90	<i>Special, Honours, and Extension Courses</i> , Aug. 31, Sep. 28, 1889	June 9	July 16.
Jan., '91	<i>Ordinary Course</i> , July 6, Aug. 31, Sep. 28, Oct. 26, Nov. 30, 1889 <i>Special, Honours, & Extension Courses</i> , Jan. 4, Feb. 1, Mar. 1, 1890 <i>Ordinary Course</i> , Jan. 4, Feb. 1, Mar. 1, Ap. 5, May 3, June 7, July 5	Jan. 12	Feb. 18.
July, '90	<i>Special, Honours, & Extension Courses</i> , Aug. 30, Sep. 27, Oct. 25, 1890 <i>Ordinary Course</i> , June 15, Sep. 7, Oct. 5, Nov. 2, Dec. 7, 1889	July 21 (Pass & Hons.)	Aug. 13.
July, '91	<i>Special and Extension Courses</i> , Feb. 8, Mar. 8, 1890	July 20	Aug. 12.
Oct., '90	<i>Two-Years' Course</i> , Sep. 28, 1889, Jan. 25, Ap. 26, 1890 <i>Ordinary Course</i> , Sep. 14, Oct. 12, Nov. 9, Dec. 14, 1889	Oct. 27 (Pass) Nov. 18 (Hon.)	Nov. 15 (Pass.)
Oct., '91	<i>Special Course</i> , Feb. 15, Mar. 15, Ap. 12, 1890	Oct. 26, 1891	
June, '90	<i>Two Years' Course</i> , Sep. 28, 1889, Jan. 25, Ap. 26, 1890	June 2-23	
July, '90	At any time by arrangement		
Inter.Sci. } Inter.Sc. } July, '90	Same dates as Inter. Arts		
Prel. Sci. } B. Sc. } Jan.	At any time by arrangement		
Inter. Law } LL.B. }	Same dates as B.A.	Oct. 20, 1890	Nov. 15
	As early in the year as possible	Jan. 6, 1890	Jan. 18

For Instructions as to entry for Examination, see p. 25.

UNIV. CORR. COLL. VACATIONS.

Summer, 1889 : July 27—Aug. 24, 1889. | Easter, 1890 : Mar. 29—April 19, 1890.
 Christmas, 1889 : Dec. 14, 1889—Jan. 4, 1890. | Summer, 1890 : July 26—Aug. 23, 1890.

To meet exceptional cases—e.g., men taking special short courses, &c.—work is continued during the vacations. As a general rule, however, no papers are sent from the Forwarding Office, and exercises are not corrected by Tutors.

Students falling into arrears with work can be transferred from the Section of the Classes with which they commenced to one which started later for the same Examination for a Registration fee of 2s. 6d., or have their work distributed for another Examination by paying the difference between the fees for the Special and Ordinary Courses. See also page 8 under "Fees."

University Correspondence College.

TUTORS.

- A. J. WYATT, Esq., M.A. Lond., First of his year in Branch IV. (English and French), Teachers' Diploma, Early English Text Society's Prizeman. Author of *Notes on the Shepherd's Calendar*, *Notes on Dryden's Essay on Dramatic Poesy*, *Notes on Addison's Essays on Milton*, a Translation of *Havelok the Dane*, *Agénbite of Inwit*, etc.
- B. J. HAYES, Esq., M.A. Lond., First in First Class Honours in Classics both at Inter. and B.A.. Gold Medallist in Classics at M.A.; Editor of *Homer's Iliad VI.*; Author of *Matric. Latin*, a Translation of *Xenophon's Oeconomicus*, etc.
- G. H. BRYAN, Esq., B.A., Fifth Wrangler, First Class, First Division in Part II., Smith's Prizeman, formerly Scholar of St. Peter's College, Cambridge, Fellow of the Camb. Phil. Soc.; Author of *B.A. Mathematics*, *Coordinate Geometry*.
- MONS. L. J. LHUISSIER, B.A. Lond., First in Honours both at Inter. and Final; B. ès Sc. and B. ès L. Paris; also of Stuttgart and Strasburg Universities.
- J. WELTON, Esq., M.A. Lond., First of his year in Mental and Moral Science, bracketed equal as First of the B.A.'s at Degree Exam., Honours in French at B.A. and 4th of 27 in English Honours at Inter.
- R. W. STEWART, Esq., B.Sc. Lond., First in First Class Honours in Chemistry at Intermediate Science, and First in First Class Honours in Physics at B.Sc.; Author of *A Text-Book of Heat and Light*.
- H. M. FERNANDO, Esq., M.B., B.Sc. Lond., Second in First Class Honours Zoology, and Third in Honours Botany at Inter. Sc. and Prel. Sci., First Class Honours (deserving of Scholarship) in Physiology at B.Sc.; Gold Medal in Physiology, and First Class Honours in Chemistry at Int. M.B.; Two Gold Medals and First Class Honours at M.B.
- W. F. MASOM, Esq., B.A. Lond., First Class Honours (Classics) at B.A., French and English Honours at Inter. Arts, Second in Honours at Matric.. University Exhibitioner; Editor of *Homer's Odyssey, XVII.*, and *Milton's Sonnets*; Author of a Translation of *The Epistles of Horace*; *Synopses of Roman and Grecian History*.
- H. J. MAIDMENT, Esq., B.A. Oxon. and Lond., First Class Honours.
- W. H. THOMAS, Esq., B.Sc. Lond., First in First Class Honours in Chemistry.
- J. H. DIBB, Esq., B.Sc. Lond., Double Honours, Mathematics and Physics.
- W. H. LOW, Esq., M.A. Lond. (German and English); Editor of *Hamlet*, Author of *A History of English Literature*, *A Translation of the Saxon Chronicle*, etc.

All the above Tutors are on the regular staff of University Correspondence College, and engage in no other tutorial work.

University Correspondence College.

TUTORS—continued.

The whole staff consists of 40 Tutors, who occupy 100 and 20 part places at London University respectively.

F. RYLAND, Esq., M.A., Second in First Class Honours (Mental and Moral Science, &c.); Examiner for the Moral Sciences Tripos, Cambridge; Author of a *Manual of Psychology and Ethics for Lond. B.A. and B.Sc.*, &c.

ROBERT BRYANT, Esq., D.Sc. Lond., B.A. Lond., Assistant Examiner in Mathematics at London University.

G. F. H. SYKES, Esq., B.A. Lond., Classical Honours, Assistant Examiner in Classics at Lond. Univ.—Author of a Translation of *Thucydides IV.*

E. M. JONES, Esq., B.A., Mathematical Honours.

F. P. SHIPHAM, Esq., M.A. Lond. (in Classics), Honours in Classics at Inter. and B.A.—Author of a Translation of *Virgil's Georgics*.

HEINRICH BAUMANN, Esq., M.A. Lond., First in First Class Honours at Inter. and Final B.A. both in French and German. Author of *Londraismen—Slang von Cant*.

W. H. EVANS, Esq., B.Sc., M.D. Lond., First Class Honours at M.B.

SAMUEL RIDEAL, Esq., D.Sc. (Chemistry), Gold Medallist; Assistant Examiner to the Science and Art Department.

J. W. EVANS, Esq., B.Sc., LL.B. Lond., First in First Class Hons.

A. A. IRWIN NESBITT, Esq., M.A., Classical Honours, late Professor M. A. O. College, Aligarh, India. Author of A Translation of *Virgil's Aeneid*.

C. H. DRAPER, Esq., D.Sc., B.A., Teachers' Diploma.

S. MOSES, Esq., M.A. Oxon., B.A. Lond., First Class Honours London and Oxford (Double), Exhibitioner in Latin at Inter. Arts, First in Honours at Matriculation. Editor of *Chorus De Ametia* and *Pro Balbo*.

C. G. LAMB, Esq., B.Sc., Honours in Physics both at Inter. and Final; Neil Arnott Medallist; Exhibitioner at Matriculation.

G. W. BLANCHFLOWER, Esq., B.A. Lond., Double Honours, Classics and English.

A. H. WALKER, Esq., D.Mus. (Lond., one of two only), 16th in Honours at Matriculation, and Honours in Classical Tripos, Cambridge.

A. H. ALLCROFT, Esq., B.A. Oxon., First Class Classical Honours at Moderations and Final Classical Exam.; Editor of *Lily XXI.*, *Sophocles' Antigone*, &c.

G. W. HILL, Esq., B.Sc. (Hons.), M.B. (Hons.).

H. E. JUST, Esq., B.A. Lond., Double Honours in French and German (1st Class), First in First Class Honours at Inter.

University Correspondence College.

THE COLLEGE LIBRARY.

All the required *text-books* may be borrowed from the College Library, and retained till after the Examination, at a charge equal to one-fourth of the price of the book. Books (except editions of Prescribed Authors) are added to the Library as required.

Books in the Tutorial Series

Are lent **free of charge** in subjects which the student prepares with the College, or he may obtain permanent possession of them by paying to *the Librarian* half the published price. This does not apply to the Directory with Solutions published after each Examination, or to editions of the prescribed Authors, or to Translations.

The College Booksellers are

Messrs. W. B. CLIVE & Co., Booksellers New, Strand, W.C., who also supply the Regulation Exercise Books, which are made of a good tough paper, and light enough to go through the post for 4d.

POSTAGES.

Postages are paid on all communications to the student, so that the only expense he incurs is in sending, at book post rate, his answers to the tutors, and in returning papers to the Forwarding Office.

F E E S.

Fees are payable in advance, but arrangements can be made to suit a student's convenience if necessary. The charges are strictly inclusive.

Postponement of Exam.—No fees can in any case be returned; but, where a student finds it impossible to go up for the examination he intended, the full fee will be allowed to stand to his credit for preparation for a later date, the only additional payment, beyond a small registration fee, being a reduced charge for papers previously answered on the Special Authors and Periods, due after work is resumed.

Students falling into arrears with work can be transferred from the Section of the Classes with which they commenced to one which started later for the same Examination for a Registration fee of 2s. 6d.

University Correspondence College.

SPECIALLY PREPARED COURSES OF LESSONS

ARE GIVEN FOR THE

EXAMINATIONS OF THE

UNIVERSITY OF LONDON

In Arts, Science, Medicine, Laws, and Music; they embrace all that is requisite for success, not entirely relieve students from superfluous work, the specialities of the Examination being always kept in view. These Correspondence Classes furnish an amount of aid to each pupil for which the fees charged would be totally inadequate, but for the large number requiring the same preparation. They, however, ensure him all the benefits of individual tuition, the individual interests of each pupil being studied, and general arrangements modified to suit particular cases wherever practicable. On account of the large number of our students we can afford to give such very full solutions (with hints) as will cover all general difficulties, and so the tutor can devote his whole time economically to correcting the individual weaknesses of a candidate. Correspondence students have one great advantage over oral students; in their case all explanations, solutions, and remarks are committed to writing, and can be studied at length for present purposes, and retained for future reference.

The instruction is not given simply by *Papers of Questions* (although the papers of the last fifteen Examinations in each subject have been carefully analysed, the questions classified, and, where the present requirements are the same, given to the student to answer), but as set out in the General Method of Work below. Not only is the pupil led to acquire the requisite information, but he is practised in the best way of showing it to advantage in Examination.

General Method of Work.

Each week the pupil receives a Scheme of Study, which consists of Selections from Text-books, Distinction of Important Points upon which stress is laid in his Examination, Hints, Notes on difficult and salient portions, &c., and Illustrative Examples with selected Text-book Exercises in Mathematical Subjects. After the first week, along with these, a Test Paper (compiled from previous Examination Papers) is given on the work of the preceding week, the answers to which should be posted to the Tutor by a day arranged. These are then examined and returned with corrections, hints, and model answers in each subject, and solutions of all difficulties.

Special Advantages.

Weekly communications. Long Courses. Fees as low as compatible with efficiency. Double the number of lessons usually given, without increased fee. Full Notes to each lesson. Model Answers to each Test Paper, for revision just before the Exam. Tutors who are specialists devoting the whole of their time to the work of Univ. Corr. Coll.

University Correspondence College.

MATRICULATION EXAMINATION.

At the June Exam., 1880, 78 U.C. students passed.

Preliminary Courses.

Students are not admitted to the Systematic Courses (Ordinary and Special) unless they possess, at least—

In Language—a knowledge of Accidence, up to and including the Regular Verb; in Mathematics—Euclid, Books I. and II.; Algebra, First Four Rules; Arithmetic, a fair all-round knowledge; in English—a good grounding.

A student must be well up in this minimum Course, unless at some time or other he has worked beyond it; four or five hours study a day is then generally necessary to prepare successfully for Matriculation within a year.

These Preliminary Courses may be commenced at any time, as students are worked quite individually in them, and can be taken as quickly or slowly as desired. As the Ordinary Course is designed to extend over not more than a year, students who are weak in a subject should go through a Preliminary Course.

Fee, per Course of twelve Lessons, in any subject—One Guinea.

A student who is very weak all round, may take eighteen lessons in each of four subjects, introductory to the Ordinary Course, for a fee of Four Guineas. In Mechanics and Experimental Science, Preliminary Courses are not considered necessary, though very desirable (especially in the former), the only essential preparation for Mechanics being a good acquaintance with Matriculation Mathematics.

The Ordinary Course.

A student who is well qualified in most parts to begin the Ordinary Course, but wishes to revise or prepare some part privately before commencing systematic work, may send in his Form of Entry in advance, and be advised what to do in the interim without additional fee.

Any single Subject	...	...	...	...	...	£1 11 6
For each additional Subject	...	...	...	...	...	1 1 0
Composition Fee for all Subjects	...	...	...	...	...	6 6 0

An Ordinary Course consists of eighteen lessons (or sets of lessons) in each subject, in addition to Author Papers. If all subjects are being taken, it is generally best to study half one week and the remainder the next, distributing the work over about a year, reckoning vacations.

As the number of Matriculation students is now so large, a class is started on the first Saturdays of every month from January to July (inclusive), and the last in August, September, October, and November. Students joining just before Vacations may work up back lessons and so fall into an earlier section of their class. Intending students should, if possible, join a fortnight before the date of commencement.

University Correspondence College.

MATRICULATION EXAMINATION.

The 1st June Examination, 1915, 26 Students passed, and in Jan., 1916, 33 passed.

Special, Honours, and Extension Courses.

For the benefit of those who have failed in *one* Examination, and wish to proceed to the next, or for those who can devote all their time to study, there is a

Special Course,

for each January Examination, beginning the last week in August, and for each June Examination the first week in January or February.

Students joining late receive the full number of papers distributed uniformly over the time to their examination.

No one should join this course, however, who has any subject to learn from the beginning—except, perhaps, Mechanics, or Experimental Science, in which case his other work should be good all round, and Mathematics especially strong.

	£	s.	d.
One Subject	1	11	0
For each additional Subject	1	1	0
Composition Fee (for <i>all</i> Subjects)	5	15	0

The Honours Course.

For students who have been through the whole of the work and have either failed to pass the Examination in *one* or *two* subjects only, or who have deterred going up in order to make sure of a good place at the next Examination, an Honours Course is provided.

Fee for the whole Course in *all* Subjects £11 13 6

In this, single subjects cannot be taken, but part may be worked in the Extension Course (see below).

This Course may be commenced not earlier than the last week in August for the January Examination and the first week in February for the June Examination.

There are nine double lessons, each followed by a test paper, in addition to Author Papers. The Honours Course is intended for those who are on the whole decidedly strong.

The Extension Course

Is intended for students who are not prepared to take the Honours Course, but who, after having worked over the ground required, feel that they cannot enter for examination with a fair prospect of success.

Fee, date of starting, and arrangement of Course the same as for the Honours Course, notes and hints preceding each test paper.

For Matriculation Self-preparation Courses, see page 17.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

(At Inter. Arts, 1889, 71 students passed.)

Ordinary Course.

Before beginning the Ordinary Course for Intermediate Arts in any subject, the student is assumed to possess a knowledge of it up to Matriculation standard. As Greek and French are alternative at Matriculation, courses have been arranged for students in the subject not taken up at Matriculation, assuming only the knowledge required on admittance to the ordinary Matriculation Course (see p. 19 of Prospectus, under Preliminary Courses). A new class is formed on the first Saturdays of September, October, November, and December. Those joining early have the special advantage of frequent short revisions.

FEES.

(Strictly inclusive, and payable as arranged on joining.)

	£	s.	d.
Mathematics * or Latin	2	12	6
Greek, French, or English	2	2	0
Greek, Longer Course, not assuming Matric. Standard	3	5	0
Composition fee at a reduction for three or more subjects.			
All Subjects for Intermediate Arts Pass	0	0	0
With Longer Greek Course	9	19	6

A single Pass Course consists of not less than thirty Lessons. The advantage of this over shorter courses is obvious. The pupil sustains an interest in his work more readily, and gains confidence from the knowledge that the proper amount of attention is being given to each part, and that all will be gone over and recapitulated in good time for the Examination.

Two Years' Course for Inter. Arts.

Although we do not recommend the average student to take two years in preparation for Inter. Arts, still there are some students whose time is so very limited that it is impossible to prepare in one year. We have, therefore, made arrangements for students to distribute their work over more than a year. We prefer them to begin the last week in either September, January, or April, on which latter date we strongly recommend those who have recently matriculated to commence work. The fee for students joining in the Michaelmas Term is increased by one guinea, and for those beginning in the Lent Term by half-a-guinea, to compensate for the extra postage and the longer time the papers are in use. In order to encourage January Matriculants to avoid rusting, and to work up during the term the language not taken at Matriculation, no extra fee is made for students commencing after Easter.

* No effort has been spared to make the Mathematics Course a success; it is carefully graduated, and smooths the difficulties of the subject; a type of every Examination question is solved, and in Conics an Illustrative Example is introduced after nearly every paragraph in the text-book. The Full Course consists of thirty Lessons in Trigonometry, thirty in Algebra, thirty in Geometry, twenty in Conics, ten in Arithmetic, and each Lesson is followed by a set of questions.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

Special Courses.

For the sake of students who are unable to join early, as well as for Matriculation Honourmen, Special Courses, which consist of the same lessons as the Ordinary Courses without Revision Lessons, may be commenced at any time after Christmas.

Mathematics or Latin	2	2	0
Greek, English,* or French	1	11	5
Composition fee at a reduction for three or more subjects.			
All Subjects	7	7	0

Short Courses.

Consisting of about twelve Lessons, and completely covering the ground required in—(1) Analytical Geometry, (2) Latin Grammar, (3) Roman History, (4) Latin Authors, (5) Greek Grammar, (6) Greek Author, (7) French, (8) Early English*, (9) Latin Prose, are worked from the first Saturday in April or, by special arrangement, any time before the Exam., at a fee of one guinea each, three subjects £2. 12s. 6d. These Short Courses are intended (1) for those who do not wish to have complete preparation in all the branches of a subject, (2) for those who cannot join till late, (3) to serve as a Recapitulation. With the exception of Latin Prose, they are included in the Special and Ordinary Courses. Students wishing to join for them before the time stated, may in some cases do so.

Special Arrangements for Greek and French.

As both these subjects are required at Inter., and only one at Matric., alternative Intermediate Courses have been arranged, one of which assumes only a knowledge up to the regular verb. Students who have not this elementary knowledge in the second language may either take a Preliminary Course in it (separately, at a fee of one guinea, or together with the longer Inter. Course, for £3. 12s. 6d.) or if he is desirous of acquiring this preliminary knowledge without systematic tuition, on receipt of his Form of Entry in advance for the Ordinary Intermediate Course, advice as to the best books and course of private study will be given at the outset, and occasional aid rendered, without a special fee.

January Matriculants are strongly advised to work up as soon as possible the language not taken at Matric. to the standard which they must attain before joining the Inter. Arts Classes; and to commence systematic work for the next Examination by Easter if possible. Thus, by paying due attention to all subjects, they will be making steady and satisfactory progress.

Students who pass in June may, by concentrating their energies on the second language, get through the preliminary work required in time to join the September session of the Inter. Arts Class. Arrangements are made for Students to work the Preliminary Courses without interruption during the summer vacation.

Self-Preparation Courses.

The Ordinary, Special, and Short Courses for Inter. Arts may be taken by *Self-Preparation*: for particulars, see page 12 of *Prospectus*.

Honours Courses. (See page 14 of *Prospectus*.)

* When Early English extracts are set, a full translation is provided.

University Correspondence College.

INTERMEDIATE ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course has been prepared in the Pass Subjects.

Fee for the whole Course in all subjects £10. 0s.

Students who have previously taken up Courses in three or more Intermediate Arts subjects will be admitted to this Course at the reduced fee of £5. 1s.

The Extension Course cannot be worked by Self-Preparation, nor can single subjects be taken. There are fifteen double lessons, each followed by a test paper; in Latin and Greek there are also Author papers. The whole ground of the Examination is thus covered.

The Course may be commenced any time after January.

Inter. Arts Honours.

(In July, 1889, eleven students took Honours, two with first places, and one with a second place.)

In Mathematics a student cannot profitably enter upon the Honours Course without a previous knowledge equal to that required for the B.A. Pass Pure Examination. In Latin and French a knowledge up to the Inter. Arts Pass standard at least is necessary.

In **Mathematics** and **Latin** the Honours Courses consist of thirty Lessons, to each of which, as the requirements are so wide, there are several parts; to render the step to B.A. Honours as gentle as possible, these Courses have been made very full, and the greatest care bestowed upon them.

Fee for each Course £6. 6s.

Students are allowed to take two years over the Honours Courses in Mathematics and Latin without extra fee.

In **French** either fifteen or thirty Lessons may be taken.

Fee for the shorter Course (Thirty Papers) ... £3. 3. 0

For the longer Course (Forty-five Papers) ... 4. 14. 6

In **English** there are 30 Lessons covering all required for Honours, including the Pass subjects, fee £3. 3s.

Fifteen Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 2s.

A copy of the English Honours List for 1889 will be sent on application.

University Correspondence College.

PRIZES FOR HONOURS.

AT EACH MATRICULATION EXAMINATION

Two Open Prizes of **Two Guineas** each—one in money, the other in books—are awarded, on the conditions specified on the 20th page of the Prospectus, to the Private Students who take the two highest places at the Examination.

Also to that student of Univ. Coll. who takes the best position in the Honours Division.

A STUDENTSHIP

OF

TEN AND A HALF GUINEAS

will be awarded, and Book Prizes of Two Guineas each presented to all who take Honours, and admission to the Full Intermediate Course allowed at a reduced fee.

If the winner heads the Matriculation List, an additional Money Prize of

TWENTY GUINEAS

will be given, or **Ten Guineas** if in the first three, or **Five Guineas** if in the first six places.

AT INTER. ARTS AND B.A.

A PRIZE OF £10

is awarded to the Pupil who stands highest in Honours

in each Subject

if he obtains a First Class; or £5 if he obtains a Second.

All who stand well in Honours at Matriculation, and have a taste for English, and time to devote to it, should take Honours in this subject at Inter.; the Honours standard is not so far removed from that of the Pass as in other subjects. There is little competition, as in other subjects, with students of the same university, and the possession of Honours in English is of great value to a schoolmaster. To encourage candidates, the fee has been fixed very low for this subject. Students may enter for Honours Courses at any time.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

(In 1888 *Thirty-three* Univ. Coll. Students passed.)

The *General Method of Work* is pursued for this Examination, Special Papers for the prescribed Authors and Special Periods being provided. The Test Papers are compiled exclusively from questions set at previous Examinations, except when the present regulations have not been sufficiently long in force to admit of this, or when solutions are easily obtainable (*e.g.*, from our "B.A. Mathematics"). In such cases questions of *the same type* have been introduced.

Ordinary Course.—An Ordinary Course in any subject embraces Thirty Lessons. In Latin and Greek each of these consists of three parts: the first part covering the Grammar and General History; the second and third dealing alternately with either (A) Unseen Translation (now one of the most difficult and important subjects at B.A.) and (C) Composition (in Latin only), or (B) Special Period of History and (D) Prescribed Authors. There is a great advantage in detailed courses like these, with full Notes and Hints to every lesson, over a series of Test Papers whose main purpose is to correct a student's errors rather than show him in advance how to avoid them:—by help of the easy graduation a greater interest is sustained in the work, the specialities of the Examination are brought out in stronger relief, time is economised, and confidence gained from the knowledge that the proper amount of attention is being given to each part, and progress more surely counted.

	£	s.	d.
FEES.—Full Preparation for the Examination	12	12	0
Any single Subject	3	13	6
Additional for second and third Subjects, each	3	3	0

The best time to commence the Ordinary Course is at the beginning of the September in the year in which Inter. Arts has been passed; but, as this is inconvenient for many students, there are classes commencing in the second weeks of October, November, and December; arrangements can also be made to suit each applicant.

The lessons are distributed over the whole session from the time of joining, short recesses being provided for revision. Students joining late are worked through the vacations if they desire it.

Special Course.—In this Course, the Lessons and Author Papers are the same as in the Ordinary Course, but the Revision Papers are omitted, the number being thus reduced to twenty-four. It is, therefore, specially convenient for those who have previously failed at the Examination, or who are unable to begin early in the session: the former should, if possible, commence within a week of the publication of the Pass List. Classes also begin in the third week of February, March, and April; but arrangements can be made for individual cases as in the Ordinary Course.

	£	s.	d.
FEES.—Full Preparation for the Examination	10	10	0
Any single Subject	3	3	0
Additional for second and third Subjects, each	2	12	6

For **Self-Preparation Courses**, see page 12 of Prospectus.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

[In 1888, *excluding U.C.C. students, less than 40 per cent., of those who entered, passed.*]

The **Two Years' Course** is designed for those students whose time is so limited that it is impossible for them to prepare in one year, but we would here warn candidates for the degree that to rust between Inter. Arts and B.A. is most dangerous; eighteen months' study preceded by a rest of six months is no better than a year's continuous work. The following plan of study is recommended to the ordinary student who cannot give an average of four hours a day for fifty weeks:—

FIRST YEAR.—College Work in Classics (1st Part of each Lesson) and Mathematics, or Mental and Moral Sciences, omitting the revision lessons. Private reading of some of the English, or study of French, not omitting frequent translation.

SECOND YEAR.—College work in English or French, the 2nd and 3rd Parts of each Lesson in Classics; Revision lessons in Classics and Mathematics, or Mental and Moral Science; private recapitulation of first year's work before taking the College Revision Lessons.

Fee for the Two Years' Course £12 12 0

Courses in single subjects, or by Self-Preparation, cannot be extended without additional fee.

Short Courses in Special Subjects, consisting of from twelve to fifteen lessons, and completely covering the ground required, are provided in—

	£	s.	d.
(i.) Latin Grammar and Composition	1	11	6
(ii.) Extended Course in Latin Prose	1	11	6
[Unseens may be taken along with (i.) or (ii.) for an additional fee of 10s. 6d.]			
(iii.) Roman History, including Special Period, and Geography	1	11	6
(iv.) Latin Authors and Special Period of History	1	11	6
[The Authors may be taken along with (i.), (ii.), or (iii.) for an additional fee of 10s. 6d.]			
(v.) Greek Grammar and Unseens	1	11	6
(vi.) Extended Course in Greek Unseens	1	11	6
[Course (v.) may be taken to include (vi.) by payment of an additional fee of 10s. 6d.]			
(vii.) Grecian History, including Special Period, and Geography	1	11	6
(viii.) Greek Authors and Special Period of History	1	11	6
[Greek Authors may be taken along with (vii.) for an additional fee of 10s. 6d.]			
(ix.) Logic or (x.) Psychology and Ethics	1	11	6
(xi.) French	2	2	0
(xii.) Mathematical Short Courses each	1	11	6

A favourable composition fee is charged when several short courses are taken, especially if in kindred subjects. With slight exception, these Short Courses may be taken up any time after Christmas.

University Correspondence College.

BACHELOR OF ARTS EXAMINATION.

Extension Course.

For students who have been through the whole of the work and have either failed to pass the Examination in one or two subjects only, or who have deferred going up in order to make sure of a First Division or of Honours in some subject at the next Examination, an Extension Course in the Pass Subjects has been prepared.

Fee for the whole course in all subjects £8 8 0
Students who have previously taken up courses in two
or more B.A. subjects will be admitted to this course
at the reduced fee of 7 7 0

The Extension Course cannot be worked by self-preparation, nor can single subjects be taken.

There are fifteen double lessons, each followed by a test-paper; in Latin and Greek there are also papers on Authors and Special Periods. The whole ground is thus completely covered.

The course may be commenced any time after January.

B.A. Honours Examination.

(In 1888 four students took Honours.)

For B.A. Honours the remarks at the top of the page headed "Master of Arts Examination" (p. 20, Prospectus) apply; one, two, or three years being necessary according to a student's knowledge on joining.

Mathematics.—By those who have worked up to Inter. Arts Pass standard only, 90 lessons should be taken, spread over about three years. Fee £15. 15s.

Assuming a knowledge of B.A. Pass subjects, two years might suffice for the 60 lessons (several parts to each). Fee £11. 11s.

Students who took Honours at Inter. Arts, not below the Second Class, 30 lessons. Fee £6. 6s.

Students not falling in any of these three classes will be treated according to the number of lessons required.

French or Mental and Moral Science.—Forty-five lessons (not including the Pass Course). Fee £9. 9s.

In **English** there are 30 Lessons, covering all required for Honours, including the Pass subjects, fee £4. 4s.; or 15 Lessons may be taken on the Honours subjects not required for Pass, at a fee of £2. 12s. 6d.

Classics.—The full course preparing for B.A. Honours consists of 60 lessons. Fee £11. 11s. Students who have taken Honours in Latin, at Inter. Arts may dispense with some or all of the Latin Papers, according to their proficiency on joining. In such cases a proportionate fee will be charged.

University Correspondence College.

SELF-PREPARATION COURSES.

For Matriculation, Inter. Arts, and B.A.

Students who do not wish to go to the expense of being fully prepared, but who wish to know the scope of the Examination, the principal points to be attended to, and to regulate their reading and economize time, may take

Self-Preparation Courses.

For Self-Preparation, weekly lessons are given, each consisting of a scheme for study, selections from text-books, distinction of important points, hints, notes on difficult and salient portions, &c., and illustrative examples with selected text-book exercises in Mathematics. At the end of the week a Test Paper (compiled from previous Examination Papers in these subjects) for self-examination is provided, and followed by complete solutions to it. The differences between these and other courses are, that students' answers have not to be sent to the tutor, and special arrangements have to be made as to solution of difficulties. The lessons are sent out on the same dates as in the Ordinary and Special Courses, or by arrangement commencing any time up to the month before the Exam., so proving useful for revision.

Self-Preparation Courses are intended mainly for students who are taking Full Preparation in some subjects, but who feel that they do not require so much help in their stronger subjects.

Fees for Self-Preparation Courses.

(Postages, as in other Classes, included.)

MATRICULATION.

	£	s.	d.
Two Subjects			
Special Course	1	1	0
Ordinary Course	2	11	6
Additional for each Subject	0	10	6
Composition Fee for all Subjects			
Special Course	2	12	6
Ordinary Course... ..	3	3	0

INTER. ARTS.

Any single Subject	1	1	0
Three Subjects	2	12	6
Composition Fee for all Subjects	4	4	0

BACHELOR OF ARTS.

Single Subjects	2	2	0
Composition Fee for all Subjects	5	15	6

University Correspondence College.

MASTER OF ARTS EXAMINATION.

(In 1889 two of our students passed in Branch I.)

[Abridged from the M.A. Prospectus.]

Branch I.: Classics.—The course embraces papers on Authors; History; Greek, Latin and English Prose Composition; and Grammar, together with trial passages for Unseen Translation.

The amount of time devoted to each of these subjects is proportionate to the importance attached to it at the examination.

The papers on Authors are 110 in number. Of these, 21 are assigned to Latin Prose-writers, 29 to Latin Poets, 5 to Greek Historians, 9 to Greek Orators, 16 to Greek Philosophers, and 29 to Greek Poets.

Each author-paper deals, on the average, with about 1,500 lines of verse or a somewhat larger amount of prose. Difficult and important passages are set for the student to translate in writing, and his version is revised by the tutor. Lists of *notabilia*, suitable for revision before the examination, are given, and the notes of the edition selected as a text-book supplemented. Lists of rare words, and miscellaneous hints on subject-matter, metre, &c., also form part of these papers. In the case of some authors, of which no handy edition has hitherto appeared in England, fuller notes accompany the lesson-papers.

For a detailed scheme of the course, see M.A. Prospectus.

<i>First Stage.</i> Fee	£6 6 0
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<i>Second Stage.</i> Fee	5 6 0
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Only half of these will be needed by a student who took good Honours at Inter., and neither Stage I. nor Stage II. is necessary to an average B.A. Honourman.

<i>Composition Fee</i> for Stages I. and II.	11 11 0
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<i>Third Stage</i> , preparing for M.A., and assuming an attainment of B.A. Honours work. Fee	10 10 0
------------------------------------------------------------------------------------------------------	---------

<i>Composition Fee</i> for the Three Stages	21 0 0
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Branch II.: Mathematics.—The College course so closely follows the University regulations that it is not considered necessary to show the arrangements here. The number of papers and lessons in each subject is determined by its importance in the Examination and its difficulty.

<i>First Stage</i> , equivalent to the Inter. Arts Honours Course, assuming only the B.A. Pass Course, which it however recapitulates. Fee	£ s. d. 6 6 0
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<i>Second Stage</i> , requiring knowledge of First Stage, and leading up to B.A. Honours standard, and recapitulating previous work. Fee	6 6 0
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<i>Composition Fee</i> for Stages I. and II.	11 11 0
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<i>Third Stage</i> , being the additional subjects required for M.A., and revision of previous stages. Fee	10 10 0
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<i>Composition Fee</i> for the Three Stages	21 0 0
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University Correspondence College.

(In 1888, one of our students headed the M.A. list in Branch III.)

Branch III. : Mental and Moral Science.—The full course is divided into two stages, a complete plan of which is given in the M.A. Prospectus.

	£	s.	d.
<i>First Stage</i> , B.A. Honours subjects, excluding authors ...	6	0	0
<i>Second Stage</i> , assuming B.A. Honours standard ...	10	10	0

Branch IV.—The first stage comprises 30 papers in each language; the second stage 15 longer papers in each.

The plan followed in the English section naturally differs very materially from the one pursued in French or German.

In English, greater stress is laid in the 30 papers of the first stage on language than on literature, because that part of the subject demands more specific knowledge and more scientific methods. Language (including A. S., E. and M. E.), therefore, appropriates two-thirds of the papers, the remainder being devoted to literature. In the second stage, on the other hand, the papers are about equally divided between the two parts of the subject. In the whole English course, attention is not squandered on minor names that would only be of importance in a special period (the range of the exam. is too wide for such treatment); but the most prominent writers of each epoch are selected for special study of themselves, their works, and the times in which they lived.

In a foreign language, say French, the lines of the M.A. examination are closely followed:—(1)* Translation into English, including Idioms (1st paper at M.A.), (2) Modern Grammar (1st paper at M.A.), (3) Old French (2nd paper at M.A.), (4) Historical Grammar (2nd paper at M.A.), (5) Retranslation, including Idioms (3rd paper at M.A.), (6) History of French Literature (4th paper at M.A.), (7) Original Composition in French (4th paper at M.A.). Each of these seven sections is graduated in difficulty throughout the whole course, and here, as in English, the most difficult portions of the subject (e.g., the *Chanson de Roland* in Old French) are reserved for the second stage. As an instance of the thoroughness with which the course is planned, it may be mentioned that in the whole French course 480 French idioms and 480 English idioms are given for translation.

Each test-paper is accompanied by a paper containing notes, hints, suggestions, and the advice of a specialist on the reading for the next paper.

	£	s.	d.
<i>First Stage</i> , equivalent to B.A. Honours ...	11	11	0
<i>Second Stage</i> , assuming a knowledge of the work of First Stage ...	10	10	0
<i>Composition Fee</i> for both Stages ...	21	0	0

Residence at Burlington House (see page 26) is recommended to Candidates for M.A.

* Every third paper only in Stage II.

University Correspondence College.

INTER. SCIENCE and B.Sc. EXAMS.

The University of Cambridge, for the practical part of these Examinations, and arrangements for the study of these Examinations, will be found in the University Calendar for the next year, under Part III, Sci. and M.B. Examinations.

Intermediate Science.

(In July, 1888, Nine out of Eleven Students passed this and Prel. Sci.)

(In July, 1889, 21 passed, 5 of whom took Honours.)

The *General Method of Work* is here supplemented by drawings, salts for analysis, and other practical aids.

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| (1) Pure Mathematics. —See pp. 12, 14, under <i>Inter. Arts.</i> | |
| (2) Mixed Mathematics. —Fifteen Lessons, according to "General Method of Work" Fee | £ s. d.
1 11 6 |
| Self-Preparation Course | 1 1 0 |
| (3) Chemistry.* —Thirty Lessons, on the usual plan in Theoretical Chemistry, and salts for analysis sent. Fee | 3 3 0 |
| The Practical work can easily be done at home after a few practical lessons have been taken. | |
| Honours Chemistry (assuming Pass requirements) ... | 5 5 0 |
| (4) Physics.† —The Course (excluding Mechanics) consists of thirty lessons Fee | 3 3 0 |
| Students not entering for the Mixed Mathematics Course may take the Mechanics required for the Physics paper separately, at a fee of one guinea. | |
| Honours Physics | 5 5 0 |
| (5) Biology.* —For Biology, see page following this in Prospectus under Prel. Sci. | 3 3 0 |
| Full preparation for Inter. Science Pass | 12 12 0 |

B.Sc. Examination.

The *General Method of Work* is supplemented as for Inter. Science, and the remarks at the top of the page and under the head of Inter. Sc. Biology, as to the possibility of working up the practical part privately, apply.

Any single Subject £5 5 0

In Pure and Mixed Mathematics and Mental and Moral Science there are forty lessons, in other subjects thirty.

Full preparation for the Examination ... £12 12 0

For Mathematical Honours, see page 18 under B.A. Honours, the two Examinations being the same.

Mental and Moral Science Honours.

Fee:—Forty-five lessons £9 9 0

Or thirty lessons, without the authors set ... 6 6 0

A knowledge of Pass requirements is expected from Honours students.

* Evening and Saturday morning Demonstrations and Classes for practical work are held during the Session 1889-90 at the London Lecture Rooms, Strand Hotel Buildings, Booksellers Row, W.C. Fees on application.

† A Class will meet daily at the London Lecture Rooms during the week before each Examination for practical work. Fee 10s. 6d., Correspondents free.

University Correspondence College.

PRELIM. SCI., INTER. MEDICINE & M.B. EXAMS.

Some of the Science subjects for London may be prepared wholly by correspondence; others require supplementation by practical work which can be done at home, while for Inter. Sc., Phys. Sc. and B.Sc. (Mining and Geology), Lab. Chemistry, and most of the subjects in Medicine, systematic laboratory work is necessary.

Preliminary Scientific Examinations.

- (1) **Chemistry.***—See preceding page, under Int. Sc., the Regulations for the two Examinations being the same in this subject.
- (2) **Physics.**—See preceding page, under Int. Sc.
- (3) **Biology.***—In this subject numerous sketches are provided. Fee for the Theoretical Course, thirty lessons
- | | £ | s. | d. |
|------------------------------------------------------|---|----|----|
| Fee for the Theoretical Course, thirty lessons | 3 | 3 | 0 |
| (Additional fee for direction of Practical work) ... | 1 | 1 | 0 |
| Honours Botany | 5 | 5 | 0 |
| Honours Zoology | 5 | 5 | 0 |

In spite of success in correspondence on educational grounds, we believe that no student can progress in this subject even with the help offered by correspondence methods and biological atlases, without assistance at his elbow, at least of the occasional type especially during his leave. There are classes for Practical Work in London, Paris, Manchester, Newcastle, Sheffield, and elsewhere, preparing for the Examinations. Students who cannot procure such assistance help best, if desiring of their energy to this subject, work it up during vacations in London.

Inter. Medicine Examination.

	£	s.	d.
Anatomy, 30 lessons	5	5	0
Physiology and Histology, 30 lessons	5	5	0
Organic Chemistry, 30 lessons	5	5	0
Materia Medica, 15 lessons	3	3	0
Composition Fee for two or more subjects			
" " " for all subjects	15	15	0
Honours Courses at double these fees. Parts may be taken proportionately.			

Bachelor of Medicine Examination.

Medicine, Pathology, Therapeutics, and Hygiene ...	6	6	0
Surgery, Obstetric Medicine or Forensic Medicine ...	6	6	0
Composition Fee for all subjects (including directions for testing for the Forensic Medicine)	21	0	0

Private tuition is given in London by Mr. W. H. EVANS, M.D., B.Sc., First Class Honours at M.B.; and Mr. FERNANDO, M.B., B.Sc. (three Gold Medals and First Class Honours in six subjects).

* *Evening and Saturday, morning Demonstrations and Classes for practical work are held (during the Session 1889-90) at the London Lecture Rooms, Strand Hotel Buildings, Bookellers Row, W.C. Fees in application.*

University Correspondence College.

LAW, MUSIC, SCRIPTURAL, AND TEACHERS DIPLOMA EXAMINATIONS.

Law Examinations.

Students are prepared for these Examinations by a Professor of Roman Law (Lond.) who has recently had several students at the head of the London LL. B. Lists.

Inter. LL.B.

Constitutional History	£3 13 6
Jurisprudence	3 13 6
Roman Law	6 15 0
Composition Fee for all Subjects	12 12 0

Honours fees on application

LL.B.

Fee for the whole course £15 15 0

For LL.B. it is not desirable that any subject should be worked outside the College; but, in special cases, single subjects may be taken at a little more than the proportionate fee.

Honours fees on application.

Music Examinations.

Our tutor for these examinations is one of the two Doctors of Music of London.

Inter. B.Mus. Examination.

Fee for all subjects £12 12 0

Single subjects may be taken.

B.Mus. Examination.

Fee for all subjects £15 15 0

Single subjects may be taken.

Dr. Walker is also willing to assist students reading for the Doctorate.

Scriptural Examinations.

Candidates may be prepared for these Examinations in any or all of the subjects; the Scriptural part of the course is taken by a Prizeman.

Fees according to requirements.

Teachers' Diploma.

Two of our tutors have the Teachers' Diploma of London, one being an M.A. (first of his year in Branch IV.) and the other a D.S. Another has had considerable experience in lecturing on Education, and is a University Examiner.

University Correspondence College.

INSTRUCTIONS TO CANDIDATES FOR EXAMINATION.

1. Applications for Forms of Entry must be made to the Registrar *by letter only*, and *not less than five weeks* before the first day of the Examination.

2. Every Candidate's Form of Entry, duly filled up, must be returned to the Registrar *not less than four weeks, not more than six weeks*, before the commencement of the Examination, and with it, *in the same cover*, must be sent (a) the Candidate's *Certificate of Age* (when required) and (b) his *Fee* for the Examination.

3. A Candidate's name will not be placed on the List of Candidates unless his *Form of Entry*, *Certificate of Age* (but see 5 below), and *Fee* shall have been received at the University *not before the Fourth Monday* before the commencement of the Examination, on which day the List will be closed.

4. As soon as possible after the closing of the List, each Candidate's *Certificate* and *Fee* will be acknowledged, his *Certificate* will be returned, and a *Number*, by which he is to be designated throughout the Examination, will be assigned to him.

5. Candidates who have previously entered for the Examination need not produce their *Certificates of Age* a second time.

6. The age of a Candidate with regard to entry is reckoned up to and inclusive of the first day of the several Examinations, that day being computed to fall as late as the Regulations will allow. The two dates, in the case of the Matriculation Examinations, are January 14th and June 14th. Only such persons, therefore, as shall have *completed their sixteenth year* on or before one of the other of those dates will be admissible to the January or the June Examination, as the case may be.

University Correspondence College.

RESIDENT BRANCH.

Resident Students are taken at **Burlington House, Cambridge**, for all Examinations, at any time of the year, at the rate of thirty guineas for a term of twelve weeks.

Non-resident Students can receive private oral teaching at the rate of two-and-a-half guineas for ten lessons, and two guineas for every additional ten lessons for which arrangements are made at the same time with the first.

ORAL REVISION CLASSES.

Courses of **daily lectures** in each subject, supplemented by private tuition whenever such a course is deemed advisable, are given as follows:—

For Matriculation.—Three weeks before the January Examination. Fee five guineas. Correspondents, four-and-a-half guineas.

For Intermediate Arts.—One month before the Exam. Fee seven guineas. Correspondents, six guineas.

For Bachelor of Arts.—A month beginning August 5th. Fee seven guineas. Correspondents, six guineas. Also twelve weeks beginning the same date. Fee fifteen guineas. Correspondents, fourteen guineas.

(In August, 1889, Twenty-three B.A. students were in residence.)

The arrangements for 1890 will be similar to those carried out in 1889, a description of which, with a list of the Oral Tutors, can be obtained on application.

In these revision classes such higher parts of the subjects as students may not have previously read are treated fully.

For Master of Arts the fee is six guineas a month for daily lessons at any time of the year.

Board and lodging can be provided for a limited number of students at a charge of from one guinea per week.

The Boating and Tennis Clubs are open to both resident and non-resident students.

Intending resident pupils are requested to communicate with the Principal well in advance, when he will advise them how to spend the interim in order to derive the fullest advantage from their residence at Burlington House, Cambridge.

Private tuition can also be obtained in **London** for most subjects of University Exams., including M.A. and M.B.

University Correspondence College.

ORAL CLASSES AND TUITION IN LONDON.

Matriculation and Inter. Arts.

Evening Classes are held at the **London Lecture Rooms**, Strand Hotel Buildings, Booksellers Row, W.C., in preparation for such Matriculation and Intermediate Arts Examinations. Fees on application.

Inter. Sc. and Prel. Sci.

Evening and Saturday morning Demonstrations and Classes for practical work in Chemistry and Biology are held during the Session 1889-90 at the London Lecture Rooms. A Class will also meet daily during the week before each Examination for practical work in Physics.

TUTORS.

- S. MOSES, Esq., M.A. Oxon., B.A. Lond.,** First Class Honours London and Oxford (Double), Exhibitioner in Latin at Inter. Arts; First in Honours at Matriculation; Editor of *Classical Dictionary* and *Pro Bull.*
- G. W. BLANCHFLOWER, Esq., B.A.,** Honours in Classics and English (Mr. Blanchflower has had two pupils at the head of the Matriculation List and one second within the last three years).
- W. A. TARRANT, Esq., B.A. Lond.,** First Class Honours in French.
- ROBERT BRYANT, Esq., B.Sc. Lond., B.A. Lond.,** Assistant-Examiner in Mathematics at London University.
- H. M. FERNANDEZ, Esq., B.Sc. Lond., M.B. Lond.,** First Class Honours in six subjects and three gold medals.
- H. K. TOMPKINS, Esq., B.Sc. Lond., F.C.S., F.I.C.,** Honours in Chemistry at B.Sc.

Assisted by other graduates in high Honours and experienced in teaching.

Private Tuition.

Private Tuition may be obtained in most subjects for London University Examinations, at the London Lecture Rooms, Booksellers Row, Strand, at the rate of one guinea for four or five lessons, according to subject and examination. Arrangements may be made with the Secretary, either personally or by letter.

Further particulars are given in the **Prospectus of Oral Classes**, which may be had on application to the Secretary, Strand Hotel Buildings, Booksellers Row, Strand, W.C.

University Correspondence College.

PRESS OPINIONS.

The *Educational Times* says:—"The University Correspondence College, a new but useful and thriving adjunct to the ordinary educational machinery."

The *Schoolmaster* says:—"The tutors of the University Correspondence College have provided a complete system of tuition by Correspondence."

The *Journal of Education*, speaking of University Correspondence College, says:—"It has so often been our duty to expose the impostors who offer their services for this examination (Matriculation) that it is pleasant to certify to one competent guide."

The *School Guardian* says:—"The University Correspondence College, whose headquarters are at Cambridge, is now pretty widely known all over the the country as a coaching institution."

The *School Board Chronicle* says:—"The University Correspondence College has earned high distinction among students."

The *Leeds Mercury* says:—"It needed the authority of the Postmaster-General to start the experiment which is being made of the use of postage stamps as an incentive to thrift; but, for some time back, postage stamps have been largely used without official sanction at all—none, indeed, being needed—for, in a sense, as practical and in all respects as useful an end. They have been the passport of a system of education which, although conducted in writing, has yet been attended with the results that follow oral teaching, for the persons who have taken advantage of the scheme have found themselves qualified to go successfully through the ordeal of examination."

"There is not a district within the limits of the United Kingdom where the letter-carrier cannot be met on his daily round. He, then, is the janitor of this singular Educational Institution. Wherever he is to be found the work can be carried on, and is actually being carried on. There are men and women in large centres of population who desire to continue their studies, but whose spare time does not correspond with the hours at which class-teaching is usually given; and to their case, as well as to that of the inmates of distant and lonely houses, the plan of education by post addresses itself. Moreover, there is a class of persons who, having left school, are willing enough, and possibly eager, to continue their studies and keep abreast of the progress of thought, but who shrink from encountering the attrition of the class-room. To them also this system is a ready and open door leading to honest and carefully directed private study."

University Correspondence College.

ANNOUNCEMENTS OF RESULTS

OF

LONDON UNIVERSITY

EXAMINATIONS.

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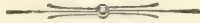
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OVID'S TRISTIA III.

WITH INTRODUCTION, NOTES, VOCABULARIES, & TRANSLATION.

BY A TUTOR OF
UNIVERSITY CORRESPONDENCE COLLEGE,
FIRST CLASS CLASSICAL HONOURS MAN AT B.A., AND EXHIBITIONER AT
INTER. ARTS,
FIRST IN HONOURS AT MATRICULATION.



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INTRODUCTION.

§ I.—LIFE AND WORKS OF OVID.

P. OVIDIUS NASO was born at Sulmo, about 90 miles from Rome, on March 20, B.C. 43. He was descended from an equestrian family, which, though ancient, was not favoured with too much wealth. Accordingly he could not indulge his inclination to devote himself solely and entirely to poetical pursuits, but was obliged, at his father's express command, to acquire a legal training, and qualify himself for the bar. The death of his brother Lucius at the early age of 20 left the father with only one son to provide for, and he at length yielded to the desires of the young poet, and allowed him to go to Athens (which corresponded in those times to our Oxford and Cambridge Universities) for the purpose of completing his education. Ovid then travelled through Asia and Sicily, and, on his return to Rome, perhaps practised as an advocate for a little while. He did not enter the Senate, but became one of the *Triumviri Capitales*, certain officers who decided petty disputes between slaves and persons of inferior rank, and who looked after the prisons and superintended the execution of criminals. He was next made one of the *Centumviri*, who tried matters relating to wills and sometimes criminal cases, and in course of time was promoted to be one of the *Decemviri*, who assembled and presided over the court of the *Centumviri*. After passing through these offices he gave up all public life and began that series of love poems which brought him so much fame and also so much sorrow. His facility for writing verse was extraordinary; he found it much easier to write graceful and elegant lines than to revise

and correct inconsistencies in what he had previously written. He was married three times, on the two first occasions to please his parents, but in each of these two marriages he soon obtained a divorce; he seems to have loved his third wife sincerely, and he had by her a daughter Perilla. His chief works were:—

1. *Amorum Libri III.*, principally addressed to Corinna, a mistress of the poet.

2. The *Heroides*, or love-letters, for the most part from the heroines of mythology to their faithless husbands.

3. *Ars Amatoria*, or *De Arte Amandi*, written about B.C. 2, when he was more than forty years old. The first two books of the *Ars Amatoria* are supposed to instruct men, and the last book women. When Ovid was banished, as described later on, this poem was removed from the public libraries by the command of Augustus.

4. *Remedia Amoris*, suggesting remedies for the violence of love.

5. *Metamorphoseon Libri XV.*, devoted to the mythological accounts of transformations caused by the love, jealousy, and vengeance of divine heroes and heroines, starting from the Creation and reaching down to the time of Augustus, the last transformation described being that of the Emperor into a star. The skill with which the distinct episodes are connected together claims the highest admiration. Ovid's principal model was probably the *Ἐτεροιοῦμενα* of Nicander. The first two or three books of the *Metamorphoses*, in spite of their faults, abound with beautiful passages which are poetry in the truest sense, and similar poetical passages of equal excellence are met with, though less frequently, in the other books, e.g., the description of the Cave of Sleep in the eleventh book, which for vigour of fancy has not been surpassed by any poet. It may be interesting to add that Ovid was engaged in refining and polishing up this work when he was driven into banishment; in the hurry and vexation of his flight he burnt the manuscript, but, luckily, some copies had already been distributed among his friends, and the poem was thus preserved.

6. *Fastorum Libri XII.*, of which only the first six remain. This work was incomplete at the time of the poet's banishment, A.D. 8. and he must have done the greatest part of it at Tomi. It is probable that he began writing this patriotic work in order to recommend himself to the Emperor, who might make him the court-poet now that Horace and Vergil were dead. His banishment, however, put an end to any hopes he might have entertained in that direction.

7. *Tristium Libri V.*, five books of elegies written during the first four years of his banishment, describing his misery, and entreating Augustus for mercy.

8. *Epistolarum ex Ponto Libri IV.*, also written in elegiac metre, have the same subject as the *Tristia*.

In addition to these, Ovid wrote a tragedy called *Medea*, which by his contemporaries was reckoned his greatest work, also an elegiac complaint of a nut-tree called *Nux*, and a satire, *Ibis*.

It is now time to give a slight account of his banishment. The ostensible cause of the edict of the Emperor was the publication by the poet of the *Ars Amatoria*, but it has generally been assumed that there was a deeper and more personal reason. Ovid hints that he had unfortunately been a witness to some crime or offence committed by a member of the imperial family. Most probably, however, Augustus took advantage of the opportunity afforded by his granddaughter's misconduct to punish both her and Ovid, whose evil counsels, in his opinion, had caused her and also her mother Julia (the Emperor's daughter) to go astray. Whatever may have been the reason, the fact remains that towards the end of the year A.D. 8 Ovid was suddenly commanded to betake himself to Tomi, a town on the Euxine, near the mouth of the Danube, at the extreme limit of the empire. This banishment was not, however, an *exsilium*, but a *relegatio*, the latter being milder than the former: by a *relegatio* he neither lost his citizenship nor deprived himself of all hope of return. To Ovid, with his town-bred tastes and requirements, this *relegatio* was a most severe punishment, and, though we cannot admire the spirit exhibited

in his piteous entreaties to be recalled, we can understand how great a calamity he must have considered his enforced absence from the cultured society and abundant pleasures and entertainments of the capital. His abject flatteries and humble protestations were in vain, and after the death of Augustus in A.D. 14 he seems to have given up all hope, and three years later died and was buried in the place of his dreary exile. During his banishment his only solace was his poetical writings, of which a great many were composed at Tomi.

§ II.—ANALYSIS OF TRISTIA, BOOK III.

THIS book consists of fourteen poems or elegies, varying in length from 28 to 88 lines.

ELEGY I. The *Tristia*, which Ovid has composed at Tomi, is supposed to have made its way to Rome; there, dressed in mean and sordid attire, it tries to procure pardon for its author, and asks to be admitted into the public library. Rejected from every public institution, it at last requests some ordinary private person to receive and read it.

ELEGY II. The poet bewails the hardness of his lot, and laments over his banishment to cheerless, wintry Scythia. Neither the Muses nor Apollo have brought him help, although he is their priest. In his misery he asks for death as a favour.

ELEGY III. The poet, wishing to send a letter to his wife at Rome, is too ill to write with his own hand. He bewails the hardship of his exile, which is more grievous because of the enforced separation from his beloved wife. In case he should die in a foreign land, he begs her to endure his death with resignation, and to carry his bones to Rome in an urn, and inscribe on that urn the epitaph which he in this poem composes for it.

ELEGY IV. Ovid advises his friend to take warning from his example and fate, to avoid the society of the great, and content himself with that of his equals. He praises the proved loyalty of his friends, but forbears from mentioning their names, because it might cause them danger. He next recounts the miseries of his exile, and begs his friends to assist him, each as far as he is able.

ELEGY V. The poet praises the fidelity of his friend, which has been proved in adversity. From the magnanimity of Augustus, he has some hopes that his punishment will be lightened; his crime was not a deed of blood, but merely a mistake.

ELEGY VI. Very similar in effect to V. He praises the

constancy of his friend, who does not attempt to hide his friendship, although it was not of long standing. If this friend's advice had been followed, or if Ovid had confided to him that on account of which he has been banished, he (Ovid) would now not have been suffering this punishment. He begs his friend to try and pacify Augustus, and at least attempt to get the place of his banishment changed.

ELEGY VII. The poet advises a lady named Perilla (by some people supposed to be his daughter) not to be deterred by his unlucky example from cultivating the Muses. Let her rather take warning, and avoid what he ought to have avoided. He himself still pursues his poetical studies, and by them hopes to attain immortality. Beauty fades, but the works of a poet last for ever.

ELEGY VIII. Like Elegies V. and VI., this poem describes the hardship and troubles of the poet's exile, and his entreaties to Augustus to revoke the sentence of banishment, or else, at least, change the place of exile.

ELEGY IX. This poem describes how Grecian cities formerly founded colonies on the Getic coast, and how the name Tomi was derived from the crime of Medea, who cut up her brother's limbs and scattered them about the fields, so as to delay the pursuit of her father.

ELEGY X. The poet depicts the miseries of his exile and the rigorous winter at Pontus; he describes how the Danube freezes, how the barbarian Scythian hordes, with their archers and cavalry, cross over the ice, lay waste the country, and take captive the inhabitants, who at this time of the year are always in fear and alarm, no matter whether the enemy is actually coming against them or not.

ELEGY XI. The poet inveighs against an unnamed person who has exulted over his misfortunes, and has dared to reopen his painful wounds. Do not forget the tale of Phalaris, how the contriver and inventor of the engine of torture was its first victim. Remember, too, the vicissitudes of human fortune, and let oblivion cover my fault, and be assured nothing could exceed the misery of my present lot.

ELEGY XII. He enumerates the various pleasures of returning spring amid which time is past at Rome, and of

which he, at Pontus, is deprived. The Danube now flows on unobstructed, and is navigable; perhaps some sailor will come from Rome or from some civilised country, and give him news about Roman affairs and the victories of the Emperor. He hopes that his exile is temporary, and that he may at some future time return to his native land.

ELEGY XIII. The poet rebukes his birthday for coming to him in a strange land, where he cannot celebrate it in proper manner. He bids it not to come again while he is an exile from Rome. The last birthday he celebrated in the city ought to have been the last of his life.

ELEGY XIV. He praises his friend for his loyalty in collecting his works, and begs him to keep alive his reputation at Rome. He sends him his *Metamorphoses*, and offers excuses for their uncorrected and unrevised condition. Allowance ought to be made for the time (exile) and place (Tomi) of their composition.

METRE.

THE metre of this poem is elegiac, *i.e.*, it consists of alternate hexameter and pentameter lines. Each hexameter consists of six feet. Each line consists of six feet; each foot is either a spondee or a dactyl. A spondee consists of two long syllables, e.g., *pēndēt*. A dactyl consists of one long syllable followed by two short syllables. e.g., *ōscālă*.

The fifth foot in a line is always a dactyl, and the last foot a spondee; or, to speak more accurately, the last foot consists of two syllables, the former of which is always long, and the latter either long or short.

The first four feet of the line can be either spondees or dactyls.

The fifth foot is occasionally, though very rarely, a spondee. There is an instance in Ovid, Met. XI., l. 93 :

ōrgiă | trādīdē | rāt || cūm | Cēcropsi | ō Eu | mōlpō

and another in l. 456.

A *caesura* is a cutting up of a foot by the termination of a word before the last syllable of the foot. Usually the caesura falls in the third foot, after the first syllable; but it can fall after the second syllable of a dactyl, and it occasionally occurs in the fourth foot instead of the third.

An instance of a caesura falling after the first syllable of the third foot (the usual caesura, and called *strong caesura*) is given above.

An instance of a caesura falling after the second syllable of a dactylic third foot (called a *weak caesura*) is

cūmq̄e chō | rō mēlī | ōrē || sū ī vī | nētă Ti | mōlī

An instance of the caesura in the fourth foot is

Hōrrēn dās cānīt | āmbā | gēs || ān | trōquē rē | mūgit

The scheme of metre is accordingly

— — | — — || — — | — — | — — | — —

Each pentameter consists of five feet, made up of two full feet followed by a long syllable, and then two dactyls followed by a single syllable. The scheme of metre is accordingly

— — | — — | — | — — | — — | — |

In the pentameter the caesura may only be after the long syllable which follows the second foot.

In the first half of the pentameter much more variety is allowed than in the second half. In the second half the two feet must be dactyls, spondees not being admissible, and no elision is allowable.

The last word, as a rule, is a dissyllable (— —): a trissyllable in this position is not allowable, but we sometimes find a final word of four or even five syllables. The last word is, as a rule, either a noun or a verb, but occasionally a pronominal adjective and some other parts of speech are met with. In the first part of the pentameter, on the other hand, you can have either a spondee or a dactyl for either of the first two feet, you can have elisions, and the half line may end with a word of any number of syllables, and with any part of speech.

The elegiac metre is much smoother and more easy-flowing than the hexameter. Elisions are much rarer, and the dactyl is more frequently used. It will be seen that there are far fewer metrical licenses in the *Tristia* than there are in the *Metamorphoses*. The only metrical peculiarities to which allusion need be made here, in addition to the ordinary contracted perfect forms (*amasti, adamasset, prostrasse*), are:—

(1) El. IV., l. 8. “Non prosit potius, *plūrimum* ōbesse potest,” where there is an elision in the second half of the pentameter; but see note on the line.

(2) El. XIV., l. 36. “Et longo periūt arida facta situ,” where final *ūt* of third singular perfect is lengthened before a vowel.

3. El. XII., l. 2. “Longior antiquis visa *Maeotis* hiems.” where the diphthong *ae* is scanned as a short vowel. In our text the word *Maeotis* has been altered into *Tomitis*.

With regard to rules for the quantity of syllables, the

following are the most important, but they are nearly all subject to exceptions:—

(1) A diphthong or contracted syllable is long, e.g., *aucepis, cogit* (= *cōgit*).

(2) The former of two vowels not forming a diphthong is short, e.g., *gractus*.

(3) A vowel is long when it is followed (1) by two consonants or *x* or *z*, whether in the same word or different words: or (2) by a *j* in the same word.

(4) A vowel by nature short becomes either long or short when it comes before a mute followed by a liquid, e.g., *tenēbrae*; but *gn* and *gm* make a preceding vowel long.

(5) Final syllables of words ending in *a, i, o, u, us, es, os,* and *e* are long.

(6) Final syllables of words ending in *e, n, r, l, d, t, is, us,* and *ys* are short.

(7) Monosyllables are generally long.

(8) Final *a* in nom. and acc. is short.

Final *is* is long in dat. and abl. plurals, in 2nd sing. pres. of verbs of the 4th conjugation.

Final *us* is short except in the nom. and acc. pl., and gen. sing. of the 4th declension, and in fem. nouns like *virtus*.

A vowel at the end of a word is elided before a vowel at the beginning of the next word.

The syllables *am, em, im, om,* and *um* at the end of a word are elided before a vowel at the beginning of the next word.

The letter *h* has no effect as a consonant in lengthening a preceding vowel. A final vowel is elided before a word beginning with *h*, thus *atque hos*.

It is unusual to have a word of more than three syllables at the end of a hexameter; the last word generally consists of either two or three syllables. A monosyllable at the end of a line, e.g., *ridiculus mus, vulgiferus sus*, is not reckoned elegant; but this remark does not apply to a line ending in *est* preceded by a word which could itself have ended the line, e.g., *ausā est, credtā est*, or, in a pentameter, *mēa est*.

TRISTIA III.

I.

- " Missus in hanc venio timide, liber exulis, urbem:
 Da placidam fesso, lector amice, manum;
 Neve reformida, ne sim tibi forte pudori:
 Nullus in hac charta versus amare docet.
- Haec domini fortuna mei est, ut debeat illam 5
 Infelix nullis dissimulare iocis.
- Id quoque, quod viridi quondam male lusit in auro,
 Heu nimium sero! damnat et odit opus.
- Inspice, quid portem! nihil hic nisi triste videbis,
 Carmine temporibus conveniente suis. 10
- Clauda quod alterno subsidunt carmina versu,
 Vel pedis hoc ratio, vel via longa facit;
- Quod neque sum cedro flavus nec pumice lœvis,
 Erubui domino cultior esse meo; 15
- Littera suffusas quod habet maculosa lituras,
 Laesit opus lacrimis ipse poeta suum.
- Siqua videbuntur casu non dicta Latine,
 In qua scribebat, barbara terra fuit.
- Dicite, lectores, si non grave, qua sit eundum,
 Quasque petam sedes hospes in Urbe liber." 20
- Haec ubi sum furtim lingua titubante locutus,
 Qui mihi monstraret, vix fuit unus, iter.
- " Di tibi dent, nostro quod non tribuere poetae,
 Molliter in patria vivere posse tua!
- Due age! namque sequar, quamvis terraque marique 25
 Longinquo referam lassus ab orbe pedem."
- Paruit, et ducens " Haec sunt fora Caesaris," inquit
 " Haec est a sacris quae via nomen habet,
 Hic locus est Vestae, qui Pallada servat et ignem,
 Haec fuit antiqui regia parva Numae." 30
- Inde petens dextram " Porta est " ait " ista Palati,
 Hic Stator, hoc primum condita Roma loco est."

- Singula dum miror, video fulgentibus armis
 Conspicuos postes tectaque digna deo.
 "Et Iovis haec" dixi "domus est?" quod ut esse putarem, 35
 Augurium menti querna corona dabat.
 Cuius ut accepi dominum, "Non fallimur," inquam
 "Et magni verum est hanc Iovis esse domum.
 Cur tamen opposita velatur ianua lauro,
 Cingit et augustas arbor opaca comas? 40
 Num quia perpetuos meruit domus ista triumphos,
 An quia Leucadio semper amata deo est,
 Ipsane quod festa est, an quod facit omnia festa?
 Quam tribuit terris, pacis an ista nota est?
 Utque viret semper laurus nec fronde caduca 45
 Carpitur, aeternum sic habet illa decus?
 Causa superpositae scripto testata coronae est:
 Servatos cives indicat huius ope.
 Adice servatis unum, pater optime, civem,
 Qui procul extremo pulsus in orbe latet, 50
 In quo poenarum, quas se meruisse fatetur,
 Non facinus causam, sed suus error habet.
 Me miserum! vereorque locum vereorque potentem,
 Et quatitur trepido littera nostra metu.
 Aspicias exangui chartam pallere colore?
 Aspicias alternos intremuisse pedes? 55
 Quandocumque, precor, nostro placere parenti
 Isdem et sub dominis aspiciare domus!"
 Inde tenore pari gradibus sublimia celsis
 Ducor ad intonsi candida templa dei, 60
 Signa peregrinis ubi sunt alterna columnis,
 Belides et stricto barbarus ense pater,
 Quaeque viri docto veteres cepere novique
 Pectore, lecturis inspicienda patent.
 Quaerebam fratres, exceptis scilicet illis, 65
 Quos suus optaret non genuisse pater.
 Quaerentem frustra custos e sedibus illis
 Praepositus sancto iussit abire loco.
 Altera templa peto, vicino iuncta theatro:
 Haec quoque erant pedibus non adeunda meis. 70
 Nec me, quae doctis patuerunt prima libellis,
 Atria Libertas tangere passa sua est.
 In genus auctoris miseri fortuna redundat,
 Et patimur nati, quam tulit ipse, fugam.
 Forsitan et nobis olim minus asper et illi 75
 Evictus longo tempore Caesar erit.
 Di, precor, atque a deo—neque enim mihi turba roganda est—
 Caesar, ades voto, maxime dive, meo!

Interea, quoniam statio mihi publica clausa est,
 Privato liceat delituisse loco! 80
 Vos quoque, si fas est, confusa pudore repulsae
 Sumite plebeiae carmina nostra manus!

II.

Ergo erat in fatiſ Scythiam quoque viſere noſtris,
 Quaeque Lycaonio terra ſub axe iacet?
 Nec voſ, Pierideſ, nec ſtirps Letoia, veſtro
 Docta ſacerdoti turba tuliſtiſ opem. 5
 Nec mihi, quod luſi vero ſine crimine, prodeſt,
 Quodque magiſ vita Muſa iocata mea eſt.
 Plurima ſed pelago terraque pericula paſſum
 Uſtuſ ab aſſiduo frigore Pontuſ habet.
 Quique fugax rerum ſecuraque in otia natuſ,
 Mollis et inpatiens ante laboriſ eram, 10
 Ultima nunc patior, nec me mare portuſ orbem
 Perdere, diverſae nec potuere viae,
 Suffecitque malis animuſ. Nam corpuſ ab illo
 Accepit vires vixque ferenda tulit.
 Dum tamen et terris dubiuſ iactabar et undiſ, 15
 Fallebat curas aegraque corda labor:
 Ut via finita eſt et opuſ requievit eundiſ,
 Et poenae telluſ eſt mihi tacta meae,
 Nil niſi flere libet, nec noſtro parcior imber
 Lumine, de verna quam nive manat aqua. 20
 Roma domuſque ſubit deſideriuſque locorum,
 Quicquid et amiſſa reſtat in urbe mei.
 Ei mihi, quod totienuſ noſtri pulſata ſepulcri
 Ianua, ſed nullo tempore aperta fuit!
 Cur ego tot gladiuſ fugi totienuſque minata 25
 Obruit infelix nulla procella caput?
 Di, quuſ experior nimiuſ conſtanter iniquoſ,
 Participeſ irae quuſ deuſ unuſ habet,
 Exſtimulate, precor, ceſſantia fata meique
 Interituſ clauſaſ eſſe vetate foreſ! 30

III.

Haec mea, ſi caſu mirariſ, epiſtula quare
 Alteriuſ digitiſ ſcripta ſit: aeger eram.
 Aeger in extremiſ ignoti partibuſ orbis,
 Incertuſque meae paene ſalutiſ eram.

Quem mihi nunc animum dira regione iacenti	5
Inter Sauromatas esse Getasque putes ?	
Nec caelum patior, nec aquis adsuevimus istis,	
Terraque nescio quo non placet ipsa modo.	
Non domus apta satis, non hic cibus utilis aegro,	
Nullus, Apollinea qui levet arte malum,	10
Non qui soletur, non qui labentia tarde	
Tempora narrando fallat, amicus adest.	
Lassus in extremis iaceo populisque locisque,	
Et subit adfecto nunc mihi, quicquid abest.	
Omnia cum subeant, vincis tamen omnia, coniunx,	15
Et plus in nostro pectore parte tenes.	
Te loquor absentem, te vox mea nominat unam ;	
Nulla venit sine te nox mihi, nulla dies.	
Quin etiam sic me dicunt aliena locutum,	
Ut foret amenti nomen in ore tuum.	20
Si iam deficiam, subpressaue lingua palato	
Vix instillato restituenda mero,	
Nuntiet huc aliquis dominam venisse, resurgam,	
Spesque tui nobis causa vigoris erit.	
Ergo ego sum dubius vitae, tu forsitan istic	25
Iucundum nostri nescia tempus agis ?	
Non agis ; adfirmo. Liquet hoc, carissima, nobis,	
Tempus agi sine me non nisi triste tibi.	
Si tamen inplevit mea sors, quos debuit, annos,	
Et mihi vivendi tam cito finis adest,	30
Quantum erat, o magni, morituro parcere, divi,	
Ut saltem patria contumularer humo ?	
Vel poena in tempus mortis dilata fuisset,	
Vel praecepisset mors properata fugam.	
Integer hanc potui nuper bene reddere lucem ;	35
Exul ut occiderem, nunc mihi vita data est.	
Tam procul ignotis igitur moriemur in oris,	
Et fient ipso tristia fata loco ;	
Nec mea consueto languescent corpora lecto,	
Depositum nec me qui fleat, ullus erit ;	40
Nec dominae lacrimis in nostra cadentibus ora	
Accedent animae tempora parva meae ;	
Nec mandata dabo, nec cum clamore supremo	
Labentes oculos condet amica manus,	
Sed sine funeribus caput hoc, sine honore sepulcri	45
Indeploratum barbara terra teget !	
Ecquid, ubi audieris, tota turbabere mente,	
Et feries pavida pectora fida manu ?	
Ecquid, in has frustra tendens tua brachia partes,	
Clamabis miseri nomen inane viri ?	50

- Parce tamen lacerare genas, nec scinde capillos :
 Non tibi nunc primum, lux mea, raptus ero.
 Cum patriam amisi, tunc me periisse putato.
 Et prior et gravior mors fuit illa mihi.
 Nunc, si forte potes,—sed non potes, optima coniunx,— 55
 Finitis gaude tot mihi morte malis.
 Quod potes, extenua forti mala corde ferendo.
 Ad quae iam pridem non rude pectus habes.
 Atque utinam pereant animae cum corpore nostrae,
 Effugiatque avidos pars mihi nulla rogos. 60
 Nam si morte carens vacua volat altus in aura
 Spiritus, et Samii sunt rata dicta senis,
 Inter Sarmaticas Romana vagabitur umbras,
 Perque feros manes hospita semper erit :
 Ossa tamen facito parva referantur in urna ; 65
 Sic ego non etiam mortuus exul ero.
 Non vetat hoc quisquam : fratrem Thebana peremptum
 Supposuit tumulo rege vetante soror.
 Atque ea cum foliis et amomi pulvere misce,
 Inque suburbano condita pone solo ; 70
 Quosque legat versus oculo properante viator,
 Grandibus in tituli marmore caede notis :
 HIC . EGO . QUI . IACEO . TENERORUM . LUSOR . AMORUM
 INGENIO . PERII . NASO . POETA . MEO
 AT . TIBI . QUI . TRANSIS . NE . SIT . GRAVE . QUISQUIS . AMASTI
 DICERE . NASONIS . MOLLITER . OSSA . CUBENT. 75
 Hoc satis in titulo est. Etenim maiora libelli
 Et diuturna magis sunt monimenta mihi,
 Quos ego confido, quamvis nocuere, daturos
 Nomen et auctori tempora longa suo. 80
 Tu tamen extincto feralia munera semper
 Deque tuis lacrimis umidaserta dato.
 Quamvis in cineres corpus mutaverit ignis,
 Sentiet officium maesta favilla pium.
 Scribere plura libet. Sed vox mihi fessa loquendo 85
 Dictandi vires siccaque lingua negat.
 Accipe supremo dictum mihi forsitan ore,
 Quod, tibi qui mittit, non habet ipse, vale !

IV.

O mihi care quidem semper, sed tempore duro
 Cognite, res postquam procubuere meae,
 Usibus edocto si quicquam credis amico,
 Vive tibi et longe nomina magna fuge.

Vive tibi, quantumque potes praelustria vita :	5
Saevum praelustri fulmen ab igne venit.	
[Nam quamquam soli possunt prodesse potentes,	
Non prosit potius, plurimum obesse potest.]	
Effugit hibernas demissa antemna procellas,	10
Lataque plus parvis vela timoris habent.	
Aspicias, ut summa cortex levis innatet unda,	
Cum grave nexa simul retia mergat onus ?	
Haec ego si monitor monitus prius ipse fuisset,	
In qua debebam, forsitan Urbe forem.	
Dum tecum vixi, dum me levis aura ferebat,	15
Haec mea per placidas cumba cucurrit aquas.	
Qui cadit in plano,—vix hoc tamen evenit ipsum—	
Sic cadit, ut tacta surgere possit humo :	
At miser Elpenor tecto delapsus ab alto	
Occurrit regi debilis umbra suo.	20
Quid fuit, ut tutas agitaret Daedalus alas,	
Icarus immensas nomine signet aquas ?	
Nempe quod hic alte, demissius ille volabat ;	
Nam pennas ambo non habuere suas.	
Crede mihi, bene qui latuit, bene vixit, et intra	25
Fortunam debet quisque manere suam.	
Non foret Eumedes orbis, si filius eius	
Stultus Achilleos non adamasset equos ;	
Nec natum in flamma vidisset, in arbore natas,	
Cepisset genitor si Phaëthonta Merops.	30
Tu quoque formida nimium sublimia semper,	
Propositique, precor, contrahe vela tui.	
Nam pede inoffenso spatium decurrere vitae	
Dignus es et fato candidiore frui.	
Quae pro te ut voveam, miti pietate mereris	35
Haesuraque fide tempus in omne mihi.	
Vidi ego te tali vultu mea fata gementem,	
Qualem credibile est ore fuisse meo.	
Nostra tuas vidi lacrimas super ora cadentes,	
Tempore quas uno fidaque verba bibi.	40
Nunc quoque summotum studio defendis amicum,	
Et mala vix ulla parte levanda levas.	
Vive sine invidia, mollesque inglorius annos	
Exige, amicitias et tibi iunge pares,	
Nasonisque tui, quod adhuc non exulat unum,	45
Nomen ama : Scythicus cetera Pontus habet.	

IV^b.

Proxima sideribus tellus Erymanthidos ursae
 Me tenet, adstricto terra perusta gelu.

- Bosphoros et Tanais superant Scythiaequae paludes
 Vix satis et noti nomina pauca loci. 50
 Ulterius nihil est nisi non habitabile frigus.
 Heu quam vicina est ultima terra mihi!
 At longe patria est, longe carissima coniunx,
 Quicquid et haec nobis post duo dulce fuit.
 Sic tamen haec adsunt, ut quae contingere non est 55
 Corpore: sunt animo cuncta videnda meo.
 Ante oculos errant domus, urbsque et forma locorum,
 Acceduntque suis singula facta locis.
 Coniugis ante oculos, sicut praesentis, imago est.
 Illa meos casus ingravat, illa levat: 60
 Ingravat hoc, quod abest; levat hoc, quod praestat amorem
 Inpositumque sibi firma tuetur onus.
 Vos quoque pectoribus nostris haeretis, amici,
 Dicere quos cupio nomine quemque suo.
 Sed timor officium cautus compescit, et ipsos 65
 In nostro poni carmine nolle puto.
 Ante volebatis, gratique erat instar honoris,
 Versibus in nostris nomina vestra legi.
 Quod quoniam est anceps, intra mea pectora quemque
 Adloquar, et nulli causa timoris ero. 70
 Nec meus indicio latitantis versus amicos
 Protrahit. Occulte si quis amabat, amet.
 Scite tamen, quamvis longa regione remotus
 Absim, vos animo semper adesse meo;
 Et qua quisque potest, aliqua mala nostra levate, 75
 Fidam proiecto neve negate manum.
 Prospera sic maneat vobis fortuna, nec umquam
 Contacti simili sorte rogetis idem.

V.

- Usus amicitiae tecum mihi parvus, ut illam
 Non aegre posses dissimulare, fuit,
 Nec me complexus vinculis propioribus esses
 Nave mea vento, forsitan, eunte suo. 5
 Ut cecidi, cunctique metu fugere ruinam,
 Versaque amicitiae terga dedere meae,
 Ausus es igne Iovis percussum tangere corpus
 Et deploratae limen adire domus:
 Idque recens praestas nec longo cognitus usu,
 Quod veterum misero vix duo tresve mihi. 10
 Vidi ego confusos vultus, visosque notavi,
 Osque madens fletu pallidiusque meo,

Et lacrimas cernens in singula verba cadentes Ore meo lacrimas, auribus illa bibi ;	
Brachiaque accepi presso pendentia collo, Et singultatis oscula mixta sonis.	15
Sum quoque, care, tuis defensus viribus absens :— Scis carum veri nominis esse loco—	
Multaque praeterea manifesti signa favoris Pectoribus teneo non abitura meis.	20
Di tibi posse tuos tribuant defendere semper, Quos in materia prosperiore iuves.	
Si tamen interea, quid in his ego perditus oris— Quod te credibile est quaerere—quaeris, agam :	
Spe trahor exigua, quam tu mihi demere noli, Tristia leniri numina posse dei.	25
Seu temere expecto, sive id contingere fas est, Tu mihi, quod cupio, fas, precor, esse proba, Quaeque tibi linguae facundia, confer in illud, Ut doceas votum posse valere meum.	30
Quo quisque est maior, magis est placabilis irae, Et faciles motus mens generosa capit.	
Corpora magnanimo satis est prostrasse leoni, Pugna suum finem, cum iacet hostis, habet :	
At lupus et turpes instant morientibus ursi Et quaecumque minor nobilitate fera.	35
Maius apud Troiam forti quid habemus Achille ? Dardanii lacrimas non tulit ille senis.	
Quae ducis Emathii fuerit clementia, Porus Dareique docent funeris exequiae.	40
Neve hominum referam flexas ad mitius iras, Iunonis gener est, qui prius hostis erat.	
Denique non possum nullam sperare salutem, Cum poenae non sit causa cruenta meae.	
Non mihi, quaerenti pessumdare cuncta, petitum Caesareum caput est, quod caput orbis erat ; Non aliquid dixi violataque lingua loquendo est Lapsaque sunt nimio verba profana merito :	45
Inscia quod crimen viderunt lumina, plector, Peccatumque oculos est habuisse meum.	50
Non equidem totam possum defendere culpam : Sed partem nostri criminis error habet.	
Spes igitur superest, facturum, ut molliat ipse Mutati poenam condicione loci.	
Hos utinam nitidi Solis praenuntius ortus Afferat admissio Lucifer albus equo !	55

VI.

Foedus amicitiae nec vis, carissime, nostrae,
 Nec si forte velis, dissimulare potes.
 Donec enim licuit, nec te mihi carior alter,
 Nec tibi me tota iunctior Urbe fuit.
 Isque erat usque adeo populo testatus, ut esset 5
 Paene magis quam tu quamque ego notus, amor.
 [Quique est in caris animi tibi candor amicis.
 Cognita sunt ipsi, quem colis, ista viro.]
 Nil ita celabas, ut non ego conscius essem,
 Pectoribusque dabas multa tegenda meis : 10
 Cuique ego narrabam secreti quicquid habebam,
 Excepto quod me perdidit, unus eras.
 Id quoque si scisses, salvo fruerere sodali,
 Consilioque forem sospes, amice, tuo.
 Sed mea me in poenam nimirum fata trahebant : 15
 Omne bonae claudent utilitatis iter.
 Sive malum potui tamen hoc vitare cavendo,
 Seu ratio fatum vincere nulla valet :
 Tu tamen, o nobis usu iunctissime longo,
 Pars desiderii maxima paene mei, 20
 Sis memor, et siquas fecit tibi gratia vires,
 Illas pro nobis experiare, rogo.
 Numinis ut laesi fiat mansuetior ira,
 Mutatoque minor sit mea poena loco,
 Idque ita, si nullum scelus est in pectore nostro, 25
 Principiumque mei criminis error habet.
 Nec breve nec tutum, quo sint mea, dicere, casu
 Lumina funesti conscia facta mali ;
 Mensque reformidat, veluti sua vulnera, tempus
 Illud, et admonitu fit novus ipse pudor. 30
 Et quaecumque adeo possunt afferre pudorem,
 Illa tibi caeca condita nocte decet.
 Nil igitur referam, nisi me peccasse, sed illo
 Praemia peccato nulla petita mihi,
 Stultitiamque meum crimen debere vocari, 35
 Nomina si facto reddere vera velis.
 Quae si non ita sunt—alium, quo longius absim,
 Quaere!—suburbana est hic mihi terra locus.

VII.

Vade salutatum, subito perarata, Perillam,
 Littera, sermonis fida ministra mei !

Aut illam invenies dulci cum matre sedentem,
 Aut inter libros Pieridasque suas.
 Quicquid aget, cum te scierit venisse, relinquet, 5
 Nec mora, quid venias quidve, requireret, agam
 Vivere me dices, sed sic, ut vivere nolim,
 Nec mala tam longa nostra levata mora ;
 Et tamen ad Musas, quamvis nocuere, reverti,
 Aptaque in alternos cogere verba pedes. 10
 Tu quoque, dic, studiis communibus ecquid inhaeres,
 Doctaque non patrio carmina more canis ?
 Nam tibi cum fatis mores natura pudicos
 Et raras dotes ingeniumque dedit.
 Hoc ego Pegasidas deduxi primus ad undas, 15
 Ne male fecundae vena periret aquae ;
 Primus id aspexi teneris in virginis annis,
 Utque pater natae duxque comesque fui.
 Ergo si remanent ignes tibi pectoris idem,
 Sola tuum vates Lesbia vincet opus. 20
 Sed vereor, ne te mea nunc fortuna retardet,
 Postque meos casus sit tibi pectus iners.
 Dum licuit, tua saepe mihi, tibi nostra legebam ;
 Saepe tui iudex, saepe magister eram :
 Aut ego praebebam factis modo versibus aures, 25
 Aut, ubi cessares, causa ruboris eram.
 Forsitan exemplo, quia me laesere libelli,
 Tu quoque sis poenae facta secuta meae.
 Pone, Perilla, metum ; tantummodo femina nulla
 Neve vir a scriptis discat amare tuis ! 30
 Ergo desidia remove, doctissima, causas,
 Inque bonas artes et tua sacra redi !
 Ista decens facies longis vitiabitur annis,
 Rugaque in antiqua fronte senilis erit ;
 Incietque manum formae damnosa senectus, 35
 Quae strepitum passu non faciente venit ;
 Cumque aliquis dicet " Fuit haec formosa," dolebis,
 Et speculum mendax esse querere tuum.
 Sunt tibi opes modicae, cum sis dignissima magnis :
 Finge sed inmensis censibus esse pares ; 40
 Nempe dat id, quodcumque libet, fortuna rapitque ;
 Irus et est subito, qui modo Croesus erat.
 Singula quid referam ? Nil non mortale tenemus
 Pectoris exceptis ingeniique bonis.
 En ego, cum caream patria vobisque domoque, 45
 Raptaque sint, adimi quae potuere mihi,
 Ingenio tamen ipse meo comitorque fruorque :
 Caesar in hoc potuit iuris habere nihil.

Quilibet hanc saevo vitam mihi finiat ense ;
 Me tamen extincto fama superstes erit, 50
 Dumque suis victrix omnem de montibus orbem
 Prospiciet domitum Martia Roma, legar. |
 Tu quoque, quam studii maneat felicior usus,
 Effuge venturos, qua potes, usque rogos !

VIII.

Nunc ego Triptolemi cuperem consistere curru,
 Misit in ignotam qui rude semen humum ;
 Nunc ego Medae vellem frenare dracones,
 Quos habuit fugiens arce, Corinthe, tua ;
 Nunc ego iactandas optarem sumere pennas, 5
 Sive tuas, Perseu, Daedale, sive tuas :
 Ut tenera nostris cedente volatibus aera
 Aspicerem patriae dulce repente solum,
 Desertaeque domus vultus, memoresque sodales,
 Caraque praecipue coniugis ora meae. 10
 Stulte, quid haec frustra votis puerilibus optas,
 Quae non ulla tibi fertque feretque dies ?
 Si semel optandum est, Augusti numen adora,
 Et, quem sensisti, rite precare deum.
 Ille tibi pennasque potest currusque volucres 15
 Tradere. Det redditum, protinus ales eris.
 Si precer hoc—neque enim possum maiora rogare—
 Ne mea sint, timeo, vota modesta parum.
 Forsitan hoc olim, cum iam satiaverit iram,
 Tunc quoque sollicita mente, rogandus erit. 20
 Quod minus interea est, instar mihi muneris ampli ;
 Ex his me iubeat quolibet ire locis.
 Nec caelum, nec aquae faciunt, nec terra, nec aerae ;
 Ei mihi, perpetuus corpora languor habet !
 Seu vitiant artus aegrae contagia mentis, 25
 Sive mei causa est in regione mali,
 Ut tetigi Pontum, vexant insomnia, vixque
 Ossa tegit macies, nec iuvat ora cibus ;
 Quique per autumnum percussis frigore primo
 Est color in foliis, quae nova laesit hiems, 30
 Is mea membra tenet ; nec viribus adlevor ullis,
 Et numquam queruli causa doloris abest.
 Nec melius valeo, quam corpore, mente, sed aegra est
 Utraque pars aequae binaque damna fero.
 Haeret et ante oculos veluti spectabile corpus 35
 Astat fortunae forma legenda meae :

Cumque locum moresque hominum cultusque sonumque
 Cernimus, et quid sim quid fuerimque, subit,
 Tantus amor necis est, querar ut cum Caesaris ira,
 Quod non offensas vindicet ense suas.
 At quoniam semel est odio civiliter usus,
 Mutato levior sit fuga nostra loco!

40

IX.

Hic quoque sunt igitur Graiae — quis crederet? — urbes
 Inter inhumanae nomina barbariae;
 Huc quoque Mileto missi venere coloni,
 Inque Getis Graias constituere domos.
 Sed vetus huic nomen positaque antiquius urbe
 Constat ab Absyrti caede fuisse loco. 5
 Nam rate, quae cura pugnacis facta Minervae
 Per non temptatas prima cucurrit aquas,
 Impia desertum fugiens Medea parentem
 Dicitur his remos applicuisse vadis. 10
 Quem procul ut vidit tumulo speculator ab alto,
 “Hospes,” ait “nosco, Colchide, vela, venit!”
 Dum trepidant Minyae, dum solvitur aggere funis,
 Dum sequitur celeres ancora tracta manus,
 Conscia percussit meritorum pectora Colchis 15
 Ausa atque ausura multa nefanda manu;
 Et, quamquam superest ingens audacia menti,
 Pallor in attonitae virginis ore fuit.
 Ergo ubi prospexit venientia vela, “Tenemur,
 Et pater est aliqua fraude morandus” ait. 20
 Dum quid agat quaerit, dum versat in omnia vultus,
 Ad fratrem casu lumina flexa tulit.
 Cuius ut oblata est praesentia, “Vicimus” inquit:
 “Hic mihi morte sua causa salutis erit.”
 Protinus ignari nec quicquam tale timentis 25
 Innocuum rigido perforat ense latus,
 Atque ita divellit, divulsaque membra per agros
 Dissipat in multis invenienda locis.
 Neu pater ignoret, scopulo proponit in alto
 Pallentesque manus sanguineumque caput, 30
 Ut genitor luctūque novo tardetur et, artus
 Dum legit extinctos, triste retardet iter.
 Inde Tomis dictus locus hic, quia fertur in illo
 Membra soror fratris consecuisse sui.

X.

- Siquis adhuc istic meminit Nasonis adempti,
 Et superest sine me nomen in Urbe meum,
 Suppositum stellis numquam tangentibus aequor
 Me sciat in media vivere barbaria.
- Sauromatae cingunt, fera gens, Bessique Getaeque, 5
 Quam non ingenio nomina digna meo!
 Dum tamen aura tepet, medio defendimur Histro:
 Ille suis liquidus bella repellit aquis.
- At cum tristis hiems squalentia protulit ora,
 Terraque marmoreo est candida facta gelu, 10
 Dum patet et boreas et nix iniecta sub arcto,
 Tum patet has gentes axe tremente premi.
 Nix iacet, et iactam ne sol pluviaeque resolvant,
 Indurat boreas perpetuamque facit.
- Ergo ubi delicuit nondum prior, altera venit, 15
 Et solet in multis bima manere locis.
 Tantaque commoti vis est aquilonis, ut altas
 Aequet humo turres tectaque rapta ferat.
 Pellibus et sutis arcent mala frigora bracis,
 Oraque de toto corpore sola patent. 20
- Saepe sonant moti glacie pendente capilli,
 Et nitet inducto candida barba gelu;
 Nudaque consistunt, formam servantia testae,
 Vina nec hausta meri, sed data frustra bibunt.
- Quid loquar, ut vincti concresecant frigore rivi, 25
 Deque lacu fragiles effodiantur aquae?
 Ipse, papyrifero qui non angustior amne
 Miscetur vasto multa per ora freto,
 Caeruleos ventis latices durantibus, Hister
 Congelat et tectis in mare serpit aquis. 30
- Quaque rates ierant, pedibus nunc itur, et undas
 Frigore concretas ungula pulsat equi;
 Perque novos pontes subter labentibus undis
 Ducunt Sarmatici barbara plaustra boves.
- Vix equidem credar, sed cum sint praemia falsi 35
 Nulla, ratam debet testis habere fidem.
 Vidimus ingentem glacie consistere pontum,
 Lubricaque inmotas testa premebat aquas.
- Nec vidisse sat est; durum calcavimus aequor,
 Undaque non udo sub pede summa fuit. 40
- Si tibi tale fretum quondam, Leandre, fuisset,
 Non foret angustae mors tua crimen aquae.
 Tum neque se pandi possunt delphines in auras
 Tollere; conantes dura coërcet hiems.

Et quamvis boreas iactatis insonet alis,	45
Fluctus in obsesso gurgite nullus erit ;	
Inclusaeque gelu stabunt in marmore puppes,	
Nec poterit rigidas findere remus aquas.	
Vidimus in glacie pisces haerere ligatos,	
Sed pars ex illis tunc quoque viva fuit.	50
Sive igitur nimii boreae vis saeva marinas,	
Sive redundatas flumine cogit aquas,	
Protinus, aequato siccis aquilonibus Histro,	
Invehitur celeri barbarus hostis equo,	
Hostis equo pollens longeque volante sagitta	55
Vicinam late depopulatur humum.	
Diffugiunt alii, nullisque tuentibus agros	
Incustoditae diripiuntur opes,	
Ruris opes parvae, pecus et stridentia plaustra	
Et quas divitias incola pauper habet.	60
Pars agitur vinctis post tergum capta lacertis,	
Respiciens frustra rura laremque suum,	
Pars cadit hamatis misere confixa sagittis :	
Nam volucris ferro tinctile virus inest.	
Quae nequeunt secum ferre aut abducere, perdunt,	65
Et cremat insontes hostica flamma casas.	
Tunc quoque, cum pax est, trepidant formidine belli,	
Nec quisquam presso vomere sulcat humum.	
Aut videt aut metuit locus hic, quem non videt, hostem ;	
Cessat iners rigido terra relicta situ.	70
Non hic pampinea dulcis latet uva sub umbra,	
Nec cumulant altos fervida musta lacus.	
Poma negat regio. Nec haberet Acontius, in quo	
Scriberet hic dominae verba legenda suae.	
Aspiceres nudos sine fronde, sine arbore campos :	75
Heu loca felici non adeunda viro !	
Ergo tam late pateat cum maximus orbis,	
Haec est in poenam terra reperta meam.	

XI.

Siquis es, insultes qui casibus, improbe, nostris,	
Meque reum dempto fine cruentus agas,	
Natus es e scopulis, nutritus lacte ferino,	
Et dicam silices pectus habere tuum.	
Quis gradus ulterior, quo se tua porrigat ira,	5
Restat ? quidve meis cernis abesse malis ?	
Barbara me tellus et inhospita litora Ponti	
Cumque suo borea Maenalis ursa videt.	

- Nulla mihi cum gente fera commercia linguae :
 Omnia solliciti sunt loca plena metus. 10
- Utque fugax avidis cervus deprensus ab ursis,
 Cinctaque montanis ut pavet agna lupis,
 Sic ego belligeris a gentibus undique saeptus
 Terreor, hoste meum paene premente latus.
- Utque sit exiguum poenae, quod coniuge cara, 15
 Quod patria careo pignoribusque meis,
 Ut mala nulla feram nisi nudam Caesaris iram,
 Nuda parum nobis Caesaris ira mali est ?
 Et tamen est aliquis, qui vulnera cruda retractet,
 Solvat et in mores ora disertum meos ? 20
- In causa facili cuivis licet esse disertum,
 Et minimae vires frangere quassa valent.
 Subruere est arces et stantia moenia virtus ;
 Quamlibet ignavi praecipitata premunt.
- Non sum ego quod fueram. Quid inanem proteris umbram ? 25
 Quid cinerem saxi bustaque nostra petis ?
 Hector erat tunc, cum bello certabat ; at idem
 Vincit ad Haemonios non erat Hector equos.
- Me quoque, quem noras olim, non esse memento :
 Ex illo superant haec simulacra viro. 30
 Quid simulacra, ferox, dictis incessis amaris ?
 Parce, precor, manes sollicitare meos !
 Omnia vera puta mea crimina, nil sit in illis,
 Quod magis errorem quam scelus esse putes .
- Pendimus en profugi—satis tua pectora !—poenas 35
 Exilioque graves exillique loco.
 Carnifici fortuna potest mea flenda videri :
 Et tamen est uno iudice mersa parum !
 Saevior es tristi Busiride, saevior illo,
 Qui falsum lento torruit igne bovem, 40
 Quique bovem Siculo fertur donasse tyranno,
 Et dictis artes conciliasse suas :
 “ Munere in hoc, rex, est usus, sed imagine maior,
 Nec sola est operis forma probanda mei.
- Aspicias a dextra latus hoc adapertile tauri ? 45
 Hac tibi, quem perdes, coniciendus erit.
 Protinus inclusum lentis carbonibus ure :
 Mugiet, et veri vox erit illa bovis.
- Pro quibus inventis ut munus munere penses,
 Da, precor, ingenio praemia digna meo !” 50
 Dixerat. At Phalaris “ Poenae mirande repertor,
 Ipse tuum praesens imbue ” dixit “ opus !”
 Nec mora, monstratis crudeliter ignibus ustus
 Exhibuit geminos ore gemente sonos.

Quid mihi cum Siculis inter Scythiamque Getasque ?	55
Ad te, quisquis is es, nostra querella redit.	
Utque sitim nostro possis explere cruore,	
Quantaque vis, avido gaudia corde feras :	
Tot mala sum fugiens tellure, tot aequore passus,	
Te quoque ut auditis posse dolere putem.	60
Crede mihi, si sit nobis collatus Ulixes,	
Neptuni minor est, quam Iovis ira fuit.	
Ergo quicumque es, rescindere crimina noli,	
Deque gravi duras vulnere tolle manus.	
Utque meae famam tenuent oblivia culpae,	65
Facta cicatricem ducere nostra sine ;	
Humanaeque memor sortis, quae tollit eosdem	
Et premit, incertas ipse verere vices !	
Et quoniam, fieri quod numquam posse putavi,	
Est tibi de rebus maxima cura meis,	70
Non est, quod timeas. Fortuna miserrima nostra est,	
Omne trahit secum Caesaris ira malum.	
Quod magis ut liqueat, neve ego fingere credar,	
Ipse, velim, poenas experiare meas.	

XII.

Frigora iam zephyri minuunt, annoque peracto	
Longior antiquis visa Tomitis hiems,	
Inpositamque sibi qui non bene pertulit Hellen,	
Tempora nocturnis aequa diurna facit.	
Iam violam puerique legunt hilaresque puellae,	5
Rustica quae nullo nata serente venit ;	
Prataque pubescunt variorum flore colorum,	
Indocilique loquax gutture vernat avis ;	
Utque malae matris crimen deponat, hirundo	
Sub trabibus cunas tectaque parva facit ;	10
Herbaque, quae latuit Cerealibus obruta sulcis,	
Exit et expandit molle cacumen humo ;	
Quoque loco est vitis, de palmite gemma movetur :	
Nam procul a Getico litore vitis abest ;	
Quoque loco est arbor, tu gescit in arbore ramus :	15
Nam procul a Geticis finibus arbor abest.	
Otia nunc istic, iunctisque ex ordine ludis	
Cedunt verbosi garrula bella fori.	
Usus equi nunc est, levibus nunc luditur armis,	
Nunc pila. nunc celeri volvitur orbe trochus,	20
Nunc, ubi perfusa est oleo labente, iuventus	
Defessos artus Virgine tinguit aqua.	

- Scaena viget, studiisque favor distantibus ardet,
 Proque tribus resonant terna theatra foris.
- O quater, o quotiens non est numerare, beatum, 25
 Non interdicta cui licet Urbe frui!
 At mihi sentitur nix verno sole soluta,
 Quaeque lacu duro non fodiuntur aquae;
 Nec mare concrevit glacie, nec ut ante, per Histrum
 Stridula Sauromates plaustra bubulcus agit. 30
 Incipient aliquae tamen huc adnare carinae,
 Hospitaque in Ponti litore puppis erit.
 Sedulus occurram nantae, dictaque salute,
 Quid veniat, quaeram, quisve quibusve locis.
 Ille quidem mirum ni de regione propinqua 35
 Non nisi vicinas tutus ararit aquas.
 Rarus ab Italia tantum mare navita transit,
 Litora rarus in haec portubus orba venit.
 Sive tamen Graeca scierit, sive ille Latina
 Voce loqui,—certe gratior huius erit; 40
 Fas quoque ab ore freti longaeque Propontidos undis
 Huc aliquem certo vela dedisse noto—
 Quisquis is est, memori rumorem voce referre
 Et fieri famae parsque gradusque potest.
 Is, precor, auditos possit narrare triumphos 45
 Caesaris et Latio reddita vota Iovi,
 Teque, rebellatrix, tandem, Germania, magni
 Triste caput pedibus supposuisse ducis.
 Haec mihi qui referet, quae non vidisse dolebo,
 Ille meae domui protinus hospes erit. 50
 Ei mihi! iamne domus Scythico Nasonis in orbe est,
 Iamque suum mihi dat pro lare poena locum?
 Di facite, ut Caesar non hic penetrare domumque,
 Hospitium poenae sed velit esse meae!

XIII.

- Ecce supervacuus — quid enim fuit utile gigni? —
 Ad sua Natalis tempora noster adest.
- Dure, quid ad miseros veniebas exulis annos?
 Debueras illis inposuisse modum.
- Si tibi cura mei, vel si pudor ullus inesset, 5
 Non ultra patriam me sequerere meam,
 Quoque loco primum tibi sum male cognitus infans,
 Illo temptasses ultimus esse mihi,
 Inque relinquendo, quod idem fecere sodales,
 Tu quoque dixisses tristis in Urbe vale. 10

Quid tibi cum Ponto? num te quoque Caesaris ira
 Extremam gelidi misit in orbis humum?
 Scilicet expectas solitum tibi moris honorem,
 Pendeat ex umeris vestis ut alba meis,
 Fumida cingatur florentibus ara coronis. 15
 Micaque sollemni turis in igne sonet,
 Libaque dem proprie genitale notantia tempus,
 Concipiamque bonas ore favente preces?
 Non ita sum positus, nec sunt ea tempora nobis,
 Adventu possim laetus ut esse tuo. 20
 Funeris ara mihi, ferali cincta cupressu,
 Convenit et structis flamma parata rogis.
 Nec dare tura libet nil exorantia divos,
 In tantis subeunt nec bona verba malis.
 Si tamen est aliquid nobis hac luce petendum, 25
 In loca ne redeas amplius ista, precor,
 Dum me terrarum pars paene novissima, Pontus,
 Euxinus falso nomine dictus, habet.

XIV.

Cultor et antistes doctorum sancte virorum,
 Quid facis, ingenio semper amice meo?
 Ecquid, ut incolumem quondam celebrare solebas,
 Nunc quoque, ne videar totus abesse, caves?
 Suspicias exceptis ecquid mea carmina solis 5
 Artibus, artifici quae nocuere suo?
 Immo ita fac, quaeso, vatum studiose novorum,
 Quaque potes, retine corpus in Urbe meum.
 Est fuga dicta mihi, non est fuga dicta libellis,
 Qui domini poenam non meruere sui. 10
 Saepe per extremas profugus pater exulat oras,
 Urbe tamen natis exulis esse licet.
 Palladis exemplo de me sine matre creata
 Carmina sunt: stirps haec progeniesque mea est.
 Hanc tibi commendo, quae quo magis orba parente est, 15
 Hoc tibi tutori sarcina maior erit.
 Tres mihi sunt nati contagia nostra secuti:
 Cetera fac curae sit tibi turba palam.
 Sunt quoque mutatae, ter quinque volumina, formae,
 Carmina de domini funere rapta sui. 20
 Illud opus potuit, si non prius ipse perissem,
 Certius a summa nomen habere manu.
 Nunc incorrectum populi pervenit in ora,
 In populi quicquam si tamen ore mei est.

- Hoc quoque nescio quid nostris appone libellis, 25
 Diverso missum quod tibi ab orbe venit.
- Quod quicumque leget, — si quis leget — aestimet ante,
 Compositum quo sit tempore quoque loco.
- Aequus erit scriptis, quorum cognoverit esse
 Exilium tempus barbariamque locum : 30
- Inque tot adversis carmen mirabitur ullum
 Ducere me tristi sustinuisse manu.
- Ingenium fregere meum mala, cuius et ante
 Fons infecundus parvaque vena fuit.
- Sed quaecumque fuit, nullo exercente refugit, 35
 Et longo periit arida facta situ.
- Non hic librorum, per quos inviter alarque,
 Copia : pro libris arcus et arma sonant.
- Nullus in hac terra, recitem si carmina, cuius
 Intellecturis auribus utar, adest. 40
- Nec quo secedam, locus est : custodia muri
 Summovet infestos clausaque porta Getas:
- Saepe aliquod quaero verbum nomenque locumque,
 Nec quisquam est, a quo certior esse queam.
- Dicere saepe aliquid conanti—turpe fateri!—
 Verba mihi desunt, dedidicique loqui.
- Threicio Scythicoque fere circumsonor ore,
 Et videor Geticis scribere posse modis :
- Crede mihi, timeo, ne sint inmixta Latinis
 Inque meis scriptis Pontica verba legas. 50
- Qualemcumque igitur venia dignare libellum,
 Sortis et excusa condicione meae.

NOTES.

I.

1. **exulis**: Ovid was at this time an exile at Tomi, on the Euxine, whither he had been banished by the emperor, probably for some political reason. The cause generally, but wrongly, assigned was the publication of his *Ars Amatoria*.
3. **pudori**: this dative is often called the dative of advantage or disadvantage—"lest I should be for a shame to thee," so *puer mihi solatio est* = the boy is a solace to me. See note on El. xiv., line 18.
4. **amare**: a reference to his *Ars Amatoria* and *Remedium Amoris*.
5. **haec = talis**. *Is* is much more commonly used in this sense than *hic*.
domini: the master, owner, or writer of the book.
6. **dissimulare**: *dissimulare* = to hide a thing, to pretend it is not what it is; *simulare* = to feign a thing to be what it is not.
7. **viridi**: green age = youthful days, a metaphor from the bright green leaves of a tree.
8. **sero**: *sēro* adv. = late; *sēro, sevi, satum*, 3, to sow; *sēro, serui, sertum*, 3, to twine.
odit: the perfect *odī* is used in a present sense, so the pluperf. *oderat* is used as an imperfect. *Coepi*, I have begun, is like *odi* in having no present tense.
9. **inspice quid portem**: see what I carry, *i.e.*, see what my contents are.
triste: the name given to these books is *Tristia*.
10. **temporibus**: frequently used, as here, with the meaning of *dangerous* or *distressful circumstances*; e.g., *tempus summum reipublicae*, "the State's direst extremity."
conveniente: *convenio* governs the dative, like *pareo, parco, invideo, indulgeo, noceo, placeo, resisto, faveo*.
11. **clauda quod, &c.**: this refers to the metre in which the *Tristia* is written, *i.e.* Elegiac. Just as a man is said to halt when his legs are not of equal length, so this metre is called halting, because there is an alternation of a longer and a shorter line, a hexameter being followed by a pentameter.

12. **pedis**: of the foot, *i.e.*, the metre.
via longa: this attempt at a witticism does not seem in very good taste to a modern ear. One reason the book gives for its halting measure is that it is tired and weary from its long travels.
13. **sum**: the book is supposed to be speaking in the first person throughout.
levis: *lēvis* = smooth. Distinguish it from *lēvis*, light, and *laevus*, left.
14. **erubui**: notice the perfect employed to represent a state. I have blushed = I am ashamed.
cultior: from *cultus* = cultivated, cared for, well dressed.
15. **litera**: generally means a letter, *e.g.*, the letters *a*, *b*, and *c*. The pl. *literae* = *epistola*, a letter, epistle; the sing. *litera* is used for *letters* or *words*.
lituras: from *litura*, *-ae*, a blot, from *linō*, *livi*, *litum*, 3, to smear. The literal translation of this line is, "that the stained letter has blots overspread over it."
17. **Latine**: cf. El. xiv., line 29 and line 49.
18. **barbara terra**: *i.e.*, Tomi; see line 1. Here the meaning of *barbara* corresponds closely with the English "barbarian," but it often means little more than "strange," "foreign," everything being called barbarian which was not Roman or Italian.
20. **quasque** = *et quas*, has nothing to do with *quisque*, which means each. Distinguish also *quisquam*, which means anyone, and *quisquis*, whoever.
liber: *liber*, *libri*, m., a book; *liber*, *era*, *erum*, free; *liberi*, *-orum*, children; *Liber*, *-eri*, Bacchus; *Libera*, *-ae*, Proserpine.
22. **monstraret**: this is the ordinary use of the subjunctive after *qui* = such as—"there was scarcely one (such as) to show me," "who would show me."
24. **posse vivere**: this infinitive is used almost as a noun = *potestas vivendi*. This use of the infinitive as a noun is very common in Greek.
25. **duc**: the following verbs omit the final vowel of the 2nd sing. imperf. pres.:—*duco*, *dico*, *facio*, and *fero*, which make respectively *duc*, *dic*, *fac*, and *fer*; also *sum* makes *es*.
quamvis: this conjunction generally takes the subjunc., and *quanquam* the indic. *Quamvis* also, but not *quanquam*, can be used with adjectives in the sense of "however." Cf. *infra* El. iii., line 79.

27. **paruit**: from *pāreo*, governs the dative, see line 10. Distinguish this word from *pario*, *pēperi*, *partum*, 3, to produce. *Pārens* = parent, producer; *pārens*, obeying.
- fora Caesaris**: there is some doubt as to the meaning of these two words. According to some, it is (1) the forum of C. Julius Caesar and the forum of Augustus Caesar; according to others it is (2) the forum of C. Julius Caesar alone; but probably it is (3) the forum of Augustus alone.
- Interpretation (1) would require *Caesarum* for *Caesaris*. The plural *fora* is here used instead of the sing. *forum*, a very common idiom in Ovid. Cf. *pectora*, IV. 69 and II. 10; *corpora*, III. 39 and VIII. 24; *corda*, II. 16; *vultus*, VIII. 9; *nostrae animae*, III. 59.
28. This refers to the *Via Sacra* in Rome, near the forum of Augustus, along which the solemn processions used to advance to the Capitol.
29. **Vestae**: *Vesta*, called by the Greeks *Hestia*, was the goddess of the hearth. Her sacred fire was kept constantly burning on the hearth and in her temple. Her worship was combined with that of the Penates.
- Pallada**: Pallas is the Greek name of Minerva. The Palladium was a statue of Minerva, supposed to have fallen from heaven while Ilus was building Ilium, and was preserved with great care by the Trojans. It was stolen by Diomedes and Ulysses and carried to Greece. But, according to some accounts, Diomedes and Ulysses carried off only a spurious statue, while the genuine one was carried to Italy by Æneas.
- ignem**: the perpetual fire which was kept burning by the Vestal Virgins in the temple of Vesta.
30. **Numae**: Numa Pompilius, the second king of Rome, 716—673, B.C., devoted himself especially to giving his city a constitution and a body of laws. He instituted the pontiffs, augurs, flamens, and vestal virgins. The name Numa is probably connected with the Greek *νόμος*, law.
31. **Palati**: the last syllable of *Palatii* is here contracted on account of the metre. Horace almost invariably uses the contracted form, but Ovid, as a rule, uses the uncontracted. The Palatium was one of the seven hills of Rome, and was the first to be built upon. Augustus erected his residence here, and also built a temple to Apollo, which was used as a public library.
32. **Stator**: when the Romans were being hard pressed by the Sabines under Mettus Curtius, Romulus invoked the aid of Jupiter Stator, or the Stayer of Flight, and promised to build a temple in his honour. Some, however, say that the temple was not built until 296 B.C.

33. **postes** : the pillars of the vestibule or hall, where were suspended the arms and spoil taken from the enemy.
34. **digna** : *dignus* governs the ablative.
36. **querna** : derived from *quercus*, -us, f., an oak. The oak was under the protection of Jupiter.
37. **dominum** : Augustus.
39. **lauro** : the names of plants and trees are fem.; e.g., *malus*, *quercus*, *pinus*, &c.
40. **arbor opaca** : refers to the laurel again.
42. **Leucadio** : Leucadian, from Leucadia, an isle off West Acarnania, named from its white rocky hills. At its south end was the famous promontory Leucas, and on which was the temple of Apollo (Leucadius), which Augustus decorated in honour of his victory at Actium, B.C. 31.
43. **ipsane** : the enclitic *ne* is a sign of a question.
45. **utque** : *ut* followed by an indicative means *as* or *when*; it is followed by a subjunct. when it means *that* or *in order that*.
47. **scripto** : is the abl. of instrument gov. by *testata* = witnessed by the writing. *Testata*, from *testor*, 1, dep. = to call to witness, is here used in a passive sense.
48. **indicat** : distinguish this word from *indico*, -xi, -ctum, 3, to declare publicly, to announce.
ope : a defective noun, used in all cases of the pl., but only in the gen., acc., and abl. of the sing. = power, ability, means, wealth.
hujus : Augustus.
49. **Pater optume** : i.e. Jupiter.
50. **latet** : *lateo*, to lie hidden, is the opposite of *pateo*, to lie open or revealed.
se : *se* is used because it refers to the subject of *fatetur*; the poet confesses that he deserves the penalty.
53. **me miserum** : this acc. is somewhat strangely, but at the same time very commonly, employed. It can be regarded either as an interjectional acc., or can be explained by supposing the ellipse of some word like *voco*.
- vereor** : remember the curious idiom with regard to this word—*vereor ne veniat* = I fear he may come; *vereor ut veniat* = I fear he may not come. The explanation probably is, that *vereor* originally did not mean to fear, but to take care, see (cf. Gr. *ὀπάω*), and so *vereor ne veniat* = I am taking care that he may not come, i.e., I fear he may come, and *vereor ut veniat* = I am taking care that he may come, i.e., I fear he may not come.
- In place of *vereorque* some editions read *venerorque*.

- potentem** : *potens* = powerful, having power over, master of ;
potens mei = master of myself. So in this passage the adj.
 has almost changed into a noun, and means *master* = Jupiter.
54. **litera** : see *supra*, line 15.
- nostra** : differs very little from *mea*. *Trepido metu*, lit., with
 trembling fear = with fear and trembling.
56. **alternos pedes** : see *supra*, line 11, *alternò versu*.
57. **quandocumque** : the ordinary meaning of this word is "at what
 time soever." Here it = at some time or other, in due
 time.
58. **aspiciare** : 2nd sing. pres. subj. pass. of *aspicio*, agreeing with the
 voc. *domus*.
 The book here expresses two wishes : (1) May the house of
 Augustus be reconciled to Ovid ; (2) May the reconciliation
 come about while Augustus and the present members of his
 family are alive (*sub isdem dominis*).
60. **intonsi dei** : the unshaven god = Apollo, who was always re-
 presented as a beautiful, tall, beardless young man.
61. **candida** : the temple was made of white, shining marble.
peregrinis : the most famous kinds of stone and marble used at
 Rome were Parian, Hymettian, Phrygian, and Carystian.
62. **Belides** : the descendants of Belus, who was son of Neptune and
 father of Danaus and Ægyptus. The fifty daughters of Danaus
 married the fifty sons of Ægyptus, and were ordered by their
 father to slay their husbands on the first night of their nuptials.
 Hypermnestra alone of the daughters of Danaus disobeyed
 her father, and saved the life of her husband Lynceus.
- 63—4. This refers to the public library which Augustus had recently
 founded and located in a portion of his own palace on the
 Palatine hill. He had ordered Ovid's works to be excluded
 from this building.
- pectore** : *pectus*, -*oris*, n., lit. = breast ; hence = heart, mind.
- cepere** has the meaning of *conceive*, which word is derived from
 the compound *concupere*.
65. **fratres** : *i.e.*, the other works of Ovid which had once had the
 honour of being included in the library. Ovid would have
 been satisfied if the exclusion had been confined to those books
 only which he wishes he had not written. The new book is
 hoping that it may be allowed to join its innocent brethren in
 the library ; but the edict of exclusion has been passed against
 all Ovid's works without exception.

66. **optaret** : there is another reading *optarat* = *optaverat*. The subj. is used here after the relative *quos*, and conveys the idea of indefiniteness with respect to what books he is sorry to have written.
68. **sancto** : the spot is called holy to imply that the presence of this "stranger book" profanes it. It is in the dative, governed by *praepositus*. There is another reading *me* for *e*, which would make *solibus*, dat. after *praepositus*, and *lucis* abl.
69. **altera templa** : another temple. The plural here is perhaps used for the sing., cf. *Fera Caesuris*, l. 25, and *gentilia templa*, l. 60. The plural may be used because the temple is regarded as consisting of more than one building ; but the other word for temple is *aedes*, -is, f., which is regarded as consisting of one chamber or apartment : *aedes* in the plural generally means a *house*, as consisting of several apartments.
It is doubtful which is the temple here alluded to ; some say the temple of Hercules, some the temple of Venus Victrix, and others say the portico of Octavia near the theatre of Marcellus, where Augustus had erected a library.
71. **libellis** : *libellus*, -i, m., is the diminutive form of *liber*, a book.
72. **Libertas** : the temple of Liberty was built by Asinius Pollio, a distinguished orator, historian, and soldier (B.C. 76—A.D. 4), and friend of Augustus. In this temple he founded the first public library.
- 73—4. The books are exiled as well as their author.
redundat : *redundo*, from *re* or *red* = again, and *unda*, a wave ; = to stream back over, superabound, redound.
75. **olim** : from *olle* or *ollus*, an old form of *ille*, and locative termination *im* = *illo tempore*, and has three chief meanings : (1) at that (past) time = once upon a time ; (2) at times (from the idea that what has happened once happens often) ; (3) at some future time, cf. *quandocumque*, l. 57.
76. **evictus** : the *e* denotes thoroughness, completeness.
79. **statio publica** : i.e., a position in the public library.
80. **delituisse** : from *delitescere*, *de* and *latesco*, *lateo*, to be hid. Verbs ending in *-sco* generally imply to begin to do something, and are called inceptive or inchoative verbs.

II.

1. **Scythiam** : a large district comprising the S.E. parts of Europe, between the Carpathian Mountains and the Don. This was the meaning in the time of Herodotus ; but by writers in the time of the Roman Empire Scythia included N.Asia west of the Volga, extending to India.

2. **Lycaonis** : Callisto, the daughter of king Lycaon of Arcadia, was the mother, by Jupiter, of Arcas. Juno changed Callisto into a bear, but Jupiter made her and her son Arcas a constellation, the Bear. Hence *Lycaonius axis* = the northern sky, where the constellation of the Bear is situated.
3. **Pierides** : the Muses, from Mt. Pierus, in Thessaly.
- stirps Letoia** : the offspring of Latona = Apollo. Latona was pregnant by Jupiter with Apollo and Diana, and Juno in jealousy would not allow her to give birth to her children on any land then existing. She was at last received on the floating isle Delos, which Neptune in pity had raised from the bottom of the sea, and there Apollo and Diana were born.
4. **opem** : cf. I. 48 ; so *vicis* (g.), *vicem*, *vice*, change ; *precī*, *precem*, prayer ; *dapem* and *frugem* have all cases but nom. and voc. sing.
- sacerdoti** : i.e., to Ovid. A poet is called the priest of Apollo and the Muses.
5. **prosum** : governs the dative.
6. **Musa** : the Muses were the nine daughters of Jupiter and Mnemosyne, and were respectively named Clio (history), Euterpe (lyric poetry), Thalia (comedy), Melpomene (tragedy), Terpsichore (choric verse), Erato (love poetry), Polymnia (hymns), Urania (astronomy), Calliope (epic poetry).
- jocosa** : lit. = playful, humorous ; hence = wanton.
7. **passum** : perf. partic. of *patior* ; *passus* is also (but not here) the participle of *pando*, I lay open.
8. **ustus** : *uro* usually means to burn ; hence to sting or pain acutely ; hence applied to cold = to nip with cold, to blast, wither.
- Pontus** : a mountainous country of N.E. Asia Minor, bounded on the E. by Colchis, on W. by the Halys, on N. by the Euxine, and on the S. by Armenia.
9. **fugax ... impatiens** : Present participles used as quasi-nouns, and some adjectives in -ax, take the genitive, e.g., *patiens laboris*, *capax imperii*, *sagax rerum* ; so *amans*, *edax*, *tenax*, *prudens*, *insolens*, *potens*, *impotens* ; cf. Engl., "he is sparing of his purse," which corresponds exactly to "he is a niggard of his money," i.e., the adj. *sparing* corresponds to the noun *niggard*.
- rerum** : *res* = business, affairs of life, politics. Ovid was always anxious to retire from public life.
- secura** : *securus* comes from *se* = sine, without, and *cura* = care ; hence = free from care, and not necessarily = safe.
11. **orbum** : Adjectives as well as verbs denoting *fulness* and *emptiness* govern the genitive or ablat. ; cf. the Engl. "full of" and "filled with." *Orbus* governs the ablat.

12. *diversae viae*: varied ways of journeying, e.g., by walking riding, driving, sailing, &c.
13. *illo*: refers to the preceding sentence = *suffering*.
15. *jactabar*: as a rule in Latin the graphic present follows *dum*, where in English we use the imperfect; thus *dum haec geruntur* = "while these things were being done;" here we have the imperfect *jactabar*.
17. *ut*: *ut* followed by the indic. = when, as; *ut* final or consequential (i.e., expressing a purpose or consequence) takes the subjunctive; cf. I., 45.
19. *libet*: "it pleases"; an impersonal verb is followed by a dative of the person; *pudet, poenitet, piget, miseret, turlet*, take the accusative of the person feeling, and the genitive of that which causes the feeling.
20. *lumine*: governed by *de* understood, the *de* being expressed before *nive*.
verna nive: the snow left from winter which remains unmelted until spring.
21. *subit*: sc. *in mentem* = rises or comes up into my mind; cf. III., 14.
24. *aperta*: from *aperio, -ui, -tum, 4*, to open, the opposite of *operio, -ui, -tum, 4*, to shut. *Aperio* = *ab + pario*, to get from, take away from, i.e., to uncover; *operio* = *ob + pario*, to get for, to put open, i.e., to cover, shut.
28. *participes*: from *particeps*, governs the genitive because it is used as a noun; cf. I. 9, supra.
29. *exstimulate*: the metaphor is that of a charioteer whipping and goading on his horses.
cessantia: *cesso* does not mean to cease, but to delay; so *officium* = duty, not office. See note on El. iv., 65, infra.

III.

2. *scripta sit*: the subjunctive is used because the verb is in a dependent sentence introduced by *quare* = why.
eram: In English we should rather say "I am ill," but Ovid is looking forward to the time at which the letter is read and delivered—"I was ill at the time the letter you are now reading was written." So *eram* in l. 4.
5. *animi*: the partitive genitive, "what of mind, what mind (thoughts, feelings) do you think I had?"
jacenti: the word *jaceo* is used to express the prostration of a sick and unhappy person.
6. *Sauromatas*: the *Sauromatae* or *Sarmatae* were a people of Asia, N.E. of the *Palus Maeotis*, from whom the name *Sarmatia* was given to the part of Northern Europe and Asia north of the *Caucasus* and *Euxine*; cf. infra, l. 63.

Getas: the Getae were a people of European Scythia, near the Daci, into whose country Ovid was banished.

putas: "do you think?" There is another reading *putes* = would you think? The distinction is very slight.

7. **patior**: there is another reading *patimur*.

consuevimus: the plural here is probably only a poetical variation for the sing. *consuevi*. But the plural may imply the poet and his attendants; cf. *El. i.*, l. 69.

aquis: probably refers to the rain.

9. **apta**: *aptus* is strictly a participle from *apo*, to fasten, fit. It is followed by (1) *ad* and acc., or (2) the dative. The dative construction is always used with a person.

10. **Apollinea arte**: Apollo was the god of all the fine arts, of medicine, music, poetry, and eloquence. Here he is especially referred to as the god of medicine.

leuet: the subjunctives *leuet*, *soletur*, &c., are all governed by *qui*, which = *talis qui*, and contains notion of purpose.

13. **populisque**: *populus* comes from the root of *pleo*, *plenus*, and means the *multitude*, *populace*. In the plural it means *peoples*, *tribes*.

14. **subit**: cf. *II.*, l. 21.

quidquid: from *quisquis* = whatever; *quisque* = each (*quisque ad domum suam redierunt* = they each returned to their own homes; *optimus quisque* = all the best men); *quisquam* = anyone (in negative and comparative sentences).

15. **subeant**: this is in the subjunctive, governed by the potential *cum*. *Cum* temporal with present tenses (*i.e.*, present and perfect with *have*) governs the indicative; *cum* causal and conditional, and *cum* temporal with historic tenses (*i.e.*, imperfect, preterite, and pluperfect), governs the subjunctive.

16. **parte**: the whole is regarded as divided into two parts, and each part is accordingly a half; cf. *Metamorphoses*, Bk. xi., l. 287; *Tuaque haec pro parte vocato*.

17, 18. With this passage, cf. *Metam.*, Bk. xi., ll. 544-5:—

"Alcyone Ceyca movet, Ceycis in ore

Nulla nisi Alcyone est."

Also ll. 566-7:

"Dum natat absentem, quotiens sinit hiscere fluctus

Nominat Alcyonen."

19. **Quin** = *qui ne* = by which not, the *qui* being an old form of the ablative. So *non dubium est quin Romam veniat* = there is no doubt by which he may not come to Rome, or, there is no doubt that he will come to Rome.

Also *quin* = why not; hence = rather, really, moreover.

aliena: strange, wandering from the point, wild.

20. **ut foret**: the *ut* depends on *sic*, "so wild that, &c."
amentis: distinguish *āmens*, mad, from *āmans*, a lover or loving;
 and *āmentum*, -i, n., a strap, thong; *amens*, mad as applied to
 every kind of passionate excitement; *insanus*, diseased in
 mind; *excors* or *vecors* = without mind.
21. **deficiam**: subjunctive after conditional *si*. *Nuntiet* could be sub-
 junctive after conditional *si*, or else a kind of imperative. This
 latter construction would explain the use of the indicat. *erit*.
Resurgam can either be subjunctive or future indicative.
 Instead of *deficiam*, *suppressaque*, there is another reading,
deficiat suppresso.
24. **erit**: if we regard this sentence as continuous, we should take
resurgam to be the subjunctive, and expect to read *sit* instead
 of *erit*. The conditional sentence, however, seems discon-
 tinued, and is followed by an imper., which is itself followed
 by a graphic indicative.
25. **illic**: at Rome, where I long to be.
26. **nostri**: this is properly the genitive of the neuter adjective *noster*
 used substantively. *Nostri* = of our nature, interests, condi-
 tion; *nostrum* is the true plural of *nos*, and means simply *of us*,
of our number. Thus "none of us" = *nemo nostrum* (parti-
 tive); but "our mind is the best part of us" (*i.e.*, of our nature)
 = *nostri melior pars animus est*. The rule is, use *nostrum*,
vestrum for the partitive genitive; *nostri*, *vestri* in other cases.
 (When, however, *omnium* precedes the genitive of *nos* or *vos*
 you must always use the *um* form.)
- nescia**: governs the genitive on analogy with words like *sagax*,
impotens, *impatiens*. See II., 9.
- tempus agis**: *tempus agere* is the regular phrase for "to pass
 time away."
30. **finis**: this word is an exception to the rule that nouns of the
 3rd declension ending in *-is* are feminine. It is, however,
 occasionally feminine in the sing. in ante and post-classical
 authors, and also in poetry; in the plural it is always masc.
- erat**: notice the graphic indicative, where we should rather have
 expected the conditional subjunctive.
31. **parcere** governs the dative.
32. **humo**: *humus*, like *alvus*, *colus*, *domus*, and *vinnus*, is feminine,
 although the rule is that all nouns of the 2nd declension end-
 ing in *-us* are masculine. See *infra*, VIII., 2.
33. **vel**: this word is connected with *velo*, I wish; *vel ... vel* = either
 ... or, *i.e.*, whichever you choose.
34. **praecepisset**: from *praecipio* = *prae capio*, to take beforehand,
 = *antecapio*, to anticipate.

35. **integer** = whole, untouched. *i.e.* while I was a full citizen, from *in* = not, and *rt.* of *tingo*, I touch.
- potui reddere** : I could have given up. In Latin the *have* is contained in the *potui*, while in English it goes with the infinitive. Similarly, *debui*, *oportuit* are followed by the present infin., where in English we have a preterite followed by the perfect indic.
37. **oris** : from *ora*, *-ae*, *f.*, a shore : *os*, *oris*, *n.* = a mouth ; *os*, *ossis*, *n.* = a bone.
38. **fient** : the *i* of *fio* is long, except when it comes before *er*.
39. **corpora** : pl. by poetic licence, for sing, cf. I., 69, and III., 7.
41. **lacrimis cadentibus** : ablative absolute. For the meaning of this phrase see *infra*, El. xi., line 38.
43. **mandata** : lit. = commands, but especially used of dying commands, *i.e.*, commands given by a dying person.
44. **condet** : *condo*, to close, bury, *recondo*, to unclose, open ; so *claudo*, to shut, *recludo*, to open.
46. **teget** : from *tepe*, *tevi*, *teutum*, 3, to cover, conceal. Distinguish this word from *texo*, *-ui*, *-tum*, 3, to weave.
48. **feries** : *ferio* is a defective verb, and borrows its perfect and supine from *percutio* ; thus *ferio*, *percussi*, *percussum*, 4, to strike.
49. **ecquid** : here, and in line 17, *ecquid*, though properly the neuter of the pronoun *ecquis*, is used as an adv. = *num*, "whether." the sign of a question.
- in has partes** : *i.e.*, to Tomi, the place of Ovid's exile.
50. **Parce lacerare** : this is a common form of the negative imperative. Other forms are *noli lacerare*, *ne laceraveris*, and *cave ne laceres*. *Ne* with the present subjunct. (without *cave*) is very rare, but is sometimes found in poetry ; cf. *infra*, l. 75, *ne sit grave*.
53. **cum patriam amisi** : *cum* temporal, when followed by a historic tense, generally takes the subjunctive, e.g., *cum caperem*, *cum cepissem* ; cf. line 15, *supra*.
56. **finitis tot malis** : in the termination of so many evils. A noun and a past participle or adjective agreeing with it are often to be translated by two nouns joined by *of* ; thus, *summus mons* = the top of the mountain, *post urbem conditam* = after the founding of the city.
58. **jam pridem habes** : *jam pridem* is regularly used with the present, and comprises both a present and perfect meaning, "You have long since had, and still have."

59. *animae nostrae* : my soul (= *anima mea*) ; cf. supra, El. i., line 27. *pereant, effugiat* : the present subjunctives show that the poet considers these wishes as capable of being fulfilled ; *utinam* with past tenses of the subjunct. is used where the accomplishment of the wish is improbable or impossible.

61. Verbs signifying I abound in, I am in need of, I cease or retire from, mostly take the ablative.

62. *Samii* : Samos was a large island, about 80 miles in circumference, off the coast of Ionia. The period of its greatest prosperity was under the tyrant Polycrates, 530 B.C. It produced many famous sculptors, architects, and painters, and was the birthplace of Pythagoras, who is here called the "Samian old man." This Pythagoras flourished from 540—510 B.C. was a celebrated philosopher, and believed in and taught the theory of *metempsychosis* or transmigration of souls, i.e., that the soul departed from the body of a dead person and, without itself dying, migrated into the body of a newly-born person. In accordance with his own theory, Pythagoras pretended that he had been Euphorbus in the Trojan war, and various other persons since that time. Here stress is laid not so much on the transmigration, but on the survival of the soul after the death of the person.

rata : from *reor, ratus sum, veri*, to think, reckon ; a deponent verb ; here it is used passively = reckoned, fixed, true.

63. *Sarmaticas* : see line 6, supra.

64. *manes* : *mānes, manūm*, m. pl. = the shades or ghosts of the departed. It is derived from an old word *mānus* = good, as seen in *māne* = the good time of day = morning, and *immanis* = not good, savage.

Remember the meanings of *manes*—(1) ghosts, (2) thou mayest flow, from *māno*, 1, to flow, (3) thou remainest, from *māneo, -si, -sum*, 2, to remain.

feros : fierce, uncivilised ; corresponds very much to the use of *barbarus*.

65. *referantur* : *refero*, to bring back to Rome.

67. *quisquam* : *aliquis* would not be admissible here ; in negative and comparative sentences, and interrogative sentences expecting the answer "no," you must use *quisquam* or *ullus* instead of *aliquis*.

Do not confuse *quisquam* with *quisque* = each, or *quisquis* = whoever.

Thebana soror : Antigone, daughter of king Œdipus of Thebes (the capital of Boeotia, in Greece) and sister of Polynices, who was killed in fighting against his brother Eteocles. Creon had given orders that Polynices should not receive the honour of burial, but Antigone secretly buried him, and was

sentenced to be buried alive for her disobedience. She, however, killed herself before this sentence could be executed. Thus *fratrem* here = Polyuces, and *regem* = Creon.

69. *amomi*: *amomum*, -i, n., an aromatic shrub from which the Romans prepared a costly, fragrant balsam.

71. *quosque* = *et quos*, and does not come from *quinque*.

legal: subjunctive after relative *quos* (= *ad eos*), implying a purpose. = *eade verbus ut plator eos legal*; cf. "so that he who runs may read."

72. *tituli*: title or inscription; there is another reading, *tumuli*.

73. *tenerorum lusor amorum*: this refers to Ovid's books, the *Ars Amatoria* and the *Remedia Amoris*, one or both of which rumour said was the cause of his exile. The pl. *amorum* would be translated by the sing. in English. The pl. is used in Latin in reference to the loves of various persons.

74. *Naso*: the name of the poet is Publius Ovidius Naso, of which *Publius* is the *praenomen*, corresponding somewhat to our Christian name, e.g., Harry; *Ovidius* is the *nomen*, or name of the family, corresponding to our surname, e.g., Smith, Robinson; and *Naso* is the *cognomen*, or extra name. The *cognomen* often had reference to mental or bodily peculiarities, or to some remarkable event in the life of the person. Thus from *nāsus*, a nose, we have *Naso* = large-nosed; from *flaccus* = flabby, we have Q. Horatius Flaccus (the poet Horace); from *macer* = thin, we have C. Licinius Macer (the great Roman historian). Similar *cognomina* are *Asper*, *Imperiosus*, *Magnus*, *Publicola*, *Brutus*, *Caecus*, *Cicero*.

Final *o* is generally long, but the *o* of *Naso* is here short, a license sometimes allowed with the final *o* of a proper name. Cf. also V., 10, *Vix dūō tēsuā mīhī*.

76. This = "Peace to Ovid's bones," lit., may the bones of Naso lie tenderly. Cf. the common formula, "Sit tibi terra levis."

79. *confido*: this is a semi-deponent verb; cf. *gaudeo*, *gaudis sua*, 2, to rejoice; *audeo*, *ausus suū*, 2, to dare; *soleo*, *solitus sum*, 2, to be accustomed.

quamvis is generally followed by the subjunctive. This rule is not followed by Livy, and the indic. is occasionally, but rarely, found in post-Augustan writers.

quanquam, as a rule, takes the indic. when it states a fact, and the subjunct. when a cause or reason or indefinite idea is implied. See below, line 83, and cf. El. i., line 25.

80. *nomen et tempora longa*: lit. = fame and long years, i.e., fame for a long period of years. After verbs of trusting, hoping, and promising, the future indicative must generally be used.

suo: *suis* is used when the pronoun refers to the subject of the sentence, *ejus* or *eorum* in other cases. In *Oratio Recta* the phrase would be *nomen auctori suo libelli dabit*.

83. **mutaverit**: the fut. perf. ind., irregularly governed by *quoniam*; see supra, line 79. *Mutaverit* is possibly, though not probably, the perf. subj.
85. **libet**: cf. II., 19.
- loquendo, dictandi** are both gerunds; tired by talking, power of speech, power of dictating.
- vale**: the verb *vale* is here used as a noun, "receive the farewell," but I who give you this salutation do not fare well myself. *Valeo* strictly means to be strong, healthy; hence *vale* = be strong, be well, farewell, hence = goodbye.

IV.

2. **cognite**: from *cognosco*, -ovi, -itum, 3, to ascertain = well known.
- procubuere**: from *procumbo*, -cubi, -cubum, 3, to fall forward, with the idea of falling to ruin, a metaphor from a falling house.
3. **quidquam**: acc. of respect = in respect of anything, at all.
- credis**: verbs of believing, trusting, pleasing, helping, hurting, yielding to, suiting, resisting, favouring, envying, being angry with, take the dative. It will be seen that the dative in all these cases can be reduced to the dative of advantage or disadvantage.
4. **tibi**: dat. of advantage = for thyself.
- vita**: from *vito*, 1, to avoid; *vita* is also (but not here) the abl. of *vita*, -ae, f., life.
- praelustria**: acc. pl. n. of the adj. *praelustris*.
- arce**: for *arce nati*.
7. **quamquam**: here used with the indic., in accordance with the rule, and expresses a fact; cf. III. 79.
8. **prosit, potest**: if you read *si quis obtulit potest* the sequence of tenses is irregular; you would expect either *prodest* or *possit*. The indic. *potest* is used because it implies if as a matter of fact he is able. If *plurimum* is read instead of *equis*, *prosit* must be taken as "supposing he does not rather benefit." The reading *plurimum* involves an elision in the second half of a pentameter, which is very rare and irregular.
11. **levis**: *levis* = light, *lævis* = smooth, *laevus* = left.
- innatet**: v.l. *innatut*. The subjunct. is used after *ut* = how, because the sentence is a dependent sentence in quasi-oblique narration.
14. **forsitan**, *perhaps*, is followed only by the subj. in Cicero, but is followed also by the indic. in poetry and post-Augustan prose.
15. **tecum**: *cum* is an enclitic after *me, te, nobis, vobis, quo, and quibus*; i.e., instead of coming before any of these words as a proposition generally does, it comes after and leans on them (*te*

+ κλίω, to lean). This passage expresses the same sentiment as in Horace's *aurca mediocritas*, the golden mean.

17. *hoc ipsum*: the falling when the ground is level; as a rule, you can only fall from a height.
19. *Elpenor*: a companion of Ulysses, changed into a hog by Circe, but afterwards restored. He met his death by falling from the top of a house where he was sleeping.
20. *regi*: Ulysses, who, as narrated in the eleventh book of the *Odyssey*, went down to the under world, and there saw the shade of Elpenor.

debilis: from *de* and *habilis* = unmanageable, wanting in flexibility, hence disabled, crippled, frail, feeble. The spirit is called *debilis* because it is supposed to show the wounds inflicted on Elpenor when alive, hence it = *mutilus*, or mutilated.

There is another reading, *flebilis* = (1) to be wept over, lamentable, (2) weeping, tearful.

21. *agitaret . . . signet*: The variation in tenses here is remarkable, and to some extent irregular. There is another reading, *agitarit*. The present *signet* is probably used to express the fact that the sea is still called Icarian.

Daedalus: a most ingenious Athenian artist, killed his nephew, and was obliged on that account to flee with his son Icarus to Crete. There he offended king Minos, and was confined in the labyrinth, from which he escaped with his son by making wings of feathers and wax. Icarus flew too near to the sun, so that the wax on his wings melted and he fell into the sea, which was from him called Icarian. Daedalus alighted at Cumae and then went to Sicily, where the king put him to death in order to avoid a war with king Minos.

23. *hic . . . ille*: the latter . . . the former. *Hic* = this here, the one nearest, *i.e.*, the latter; *ille* = that yonder, *i.e.*, the former.

demissius: the comparative of the adv. *demisse*, from *demissus*, -a, -um, let down, low.

volabat: distinguish this word from *volo*, *volui*, *velle*, I wish.

24. The best way to translate this line is to take *non suas* together as equivalent almost to *alienas* = wings which were not their own, not natural. Another way is "for both did not keep their wings," *i.e.*, the wings of Icarus melted.

Some editions read *nam* for *nam*, and *nonne* for *non*.

25. *qui latuit* = he who has lain hidden, *i.e.*, has not made himself intrusive.

26. *quisque* = each; *quisque* can be used, as here, with the singular, also with a plural verb, as *Ad domum suam quisque rediere* = they returned each to his own home; cf. supra, III. 67.

Fortunam = fortune, means.

27. **foret** = *esset*; *fore* being another form of the fut. infin. of *sum* = *futurum esse*.

orbis = bereft, hence = childless, parentless, fatherless, &c.
orba = an orphan, also = *vidua*, a widow; cf. II. 11.

Eumedes: a Trojan, the father of Dolon, who went as a spy into the Grecian camp, induced by the promise that he should receive the horses of Achilles for his reward. Instead of earning the reward, he was killed by Diomedes and Ulysses.

30. **Merops**: king of Ethiopia, married the Oceanid Clymene, who bore Phaëthon to Apollo.

Phaëthon: son of Apollo and Clymene, requested his father to allow him to drive the horses of the chariot of the sun. The request was granted, but Phaëthon was unable to confine the horses to their usual track. Heaven and earth were likely to be set on fire, when Jupiter struck Phaëthon with a bolt, and hurled him into the Eridanus (Po), on the banks of which his sisters (the Heliades) were changed into poplars, and their tears into amber.

31. **quoque**: *quōque* = also; *quōque* is (1) the abl. of *quisque*, (2) *quo*, the abl. of *quis* or *qui*, and *que*.

32. **propositi**: *propositum*, something laid before one, to be approved and adopted or not, hence = plan, purpose, way, or method of life.

precor: v. l. *memor*, which governs the genit. *propositi*.

contrahe vela: draw in or furl up the sails, a metaphor taken from ships.

34. **candidiore**: from *candidus*, -a, -um, shining, dazzling white, the opp. of *niger* = a glistening black, while *albus* is a lustreless white, the opp. of *ater*, a lustreless black.

frui: *fruor*, *fungor*, *utor*, *vescor*, *potior*, and *pascor* govern the abl. These are really *mūltille* verbs, and mean respectively— I enjoy myself, busy myself, employ myself, feed myself, make myself powerful, feed myself, and are naturally followed by an instrumental ablative, e.g., *vescor pane* = I feed myself with bread.

35. **pietate**: *pietas* = goodness, duty, affection to (1) God, (2) parents, (3) wife or husband, (4) children. Here reference is made to the affectionate duty of a wife to a husband.

mereris: the deponent *mereor*, *itus sum*, 2, and the active *mereo*, are both used in the sense of "deserve."

36. **fide**: distinguish *fidēs*, -ei, f., faith, from *fidēs*, -is, f., a harp or lyre.

37. **vultu**: *vultus* is supposed to be derived from *volo*, I wish, and means *the face*, with reference to the features and expression.

Hence it often means, though not here, a stern look, grim visage. *Os* = (1) mouth, (2) face, (3) speech.

40. *nostra*: prob. = *mea*, cf. I. 27 and III. 59, but it may stand for *mea et tua*.
41. *summotum*: see infra, XIV., 42.
43. *sine*: prep. governing abl. = without; *sine* is also the pres. imper. 2nd sing. of *sino*, *sivi*, *situm*, 3, to allow.
sine invidia: (1) without exciting the jealousy of others, (2) without being envious of others.
44. *amicitias pares*: where two persons are not of the same social standing and influence, friendship between them is always dangerous and unstable.
45. *Nasonis*: Ovid; cf. supra, III., 74.
exsulat: pres. ind. from *exsulo*, 1, to be an exile. This word is supposed to be derived from *ex* and *solum*, one's native soil, hence = to be driven from one's native soil, to be an exile. Others connect it with the root of *salio*, to leap.
46. *cetera*: i.e., myself, and all my miseries, everything with the exception of my name.
Scythicus Pontus: cf. above, El. ii., ll. 1 and 8.
47. *Erymanthidos*: Erymanthus was a mountain, river, and town of Arcadia, where Hercules killed an enormous boar. Erymanthis (the lady of Erymanthus), or Callisto, was daughter of king Lycaon of Arcadia, and mother of Arcas by Jupiter. She was changed into a bear by Juno, but Jupiter made her and Arcas a constellation. Cf. II. 2.
Ursae: the Great Bear, which lies in the North.
48. *perusta*: *uro* means to burn, parch, dry up, wither; hence, to pinch with cold, since in many cases the withered effect produced by cold is the same in appearance as that produced by heat. Cf. II. 8.
gelu: from *gelus*, -us, m., frost. There is also a form *gelum*, -i, n., but the form *gelu*, n., is only found in one passage which is probably corrupt.
49. *Bosporos*: from *βόσπορος* or *βόσφορος*, the heifer's ford, on account of Io's passage here as a heifer, (1) a strait between Thrace and Asia Minor, now the Strait of Constantinople, (2) the strait leading from the Black Sea to the Sea of Azof, now the Strait of Kertsch.
Tanais: the Don, a river of Scythia.
superant: *supero* is both transitive and intransitive; here it can be either; if transitive, *me* must be understood.
55. There is another reading—
 "Sic tamen haec absunt ut quae contingere non est
 Corpore sint animo cuncta videnda mea."

= Yet these are absent in such a way that what cannot be touched by my body can all be seen by my mind, *i.e.*, though these are absent they are all mentally visible, although not physically tangible.

Non est = non licet = it is not possible.

58. *singula* : from *singuli*, *-ae*, *-a* = one to each, used distributively with plural nouns. The singular form is only found in ante-classical and post-classical Latin. Words in Latin which have no singular require the distributive numeral instead of the cardinal numeral; thus, *singula* or *bina castra*, not *una* or *duo castra*.

accidunt : approach; **v.l.** *succedunt = subeunt* = come up into my mind.

50. *illa . . . illa* : each refers to *conjugis imago*.

hoc : prob. abl. of instrument. She increases them by this thing or fact that she is absent. *Eo* is more usual than *hoc*; *hoc* could also be nom., the subj. of *ingravat*.

62. *tuetur* : from *tueor*, *tuitus* or *tutus sum*, 2; (1) to look at, (2) to look after, protect.

63. *quoque* : *quōque*, conj. = also; *quemque* from *quisque*, pron. = each; cf. *supra*, l. 26, and also III., 67.

65. *officium* : duty. The translation "office" here would be wrong. You must never, without verification, translate English words of Latin derivation by their Latin cognates; thus *securus* = free from care, *occupo* = to seize, *obtineo* = to keep possession of, *censura* = opinion, *persona* = mask, *familia* = household of slaves, *cesso* = to linger, *expecto* = to wait; and these Latin words must not, as a rule, be translated by "secure, occupy, obtain, censure, person, family, cease, expect," respectively.

cautus : an adj. from *cautus*, *-a*, *-um*, really the passive participle of *cāveo*, *cāvi*, *cautum*, 2, to beware.

67. *ante* : here used as an adv. = *antea*, before.

instar : strictly a noun n. indecl. = a likeness, image; hence used as a preposition governing the genitive = (1) like, (2) about.

honoris : like a pleasing honour. There is another reading, *amoris* = like a proof of pleasing love.

69. *legi* : distinguish *lēgi* = to be read or gathered, pres. inf. pass. of *lego*, *legi*, *lectum*, 3, to gather, read, from (1) *lēgi*, the perf. act., and (2) *lēgi*, the dat. sing. of *lex*, *legis*, a law; *lēgo*, 1, = to despatch or appoint.

70. *anceps* : from *an*, cf. *ambo*, and *caput* = that has two heads; hence = (1) double, (2) wavering, doubtful, (3) dangerous. The meaning *dangerous* never occurs in Cicero, but is frequent in post-Augustan Latin, and especially in Tacitus.

70. **nulli**: notice the dative in *-i*; cf. *unus, totus, ullus, uter, neuter, alter, ipse, ille, alius*.

71. **indicio**. Do not confuse the words *indicium* = sign, proof, hint, and *judicium* = judgment.

latitantis: *latito* is a frequentative form of *lateo*, I lie hid. Cf. *ventito*, from *venio*. The literal translation of the passage is, "Nor does my verse drag forth my friends by (giving) a hint of the person trying to hide himself." The reading *latitantes* agreeing with *amicos* would have simplified the construction.

72. **quis**: after *ne, nisi, num*, and *si*, *quis* is used instead of *aliquis*.

73. **quamvis**: followed by subj. *absim*. Cf. III., 79.

75. **quam** = how, as far as.

78. **contacti**: *contactus* lit. = touched together, very often contains the idea of pollution or defilement; cf. the English "contagion." *Contingo* = to happen, generally with the notion of good fortune; *accido* = to happen, generally with the notion of bad fortune; and *evenio* = to happen, of either fortunate or unfortunate events.

idem: the neuter acc.; the nom. masc. has the *i* long.

V.

1. **non aegre**: a periphrasis for *facile*.

2. **dissimulare**: to conceal = to pretend not to be what you are; *simulare* = to pretend to be what you are not; *dissimulare metum* = to hide your fear, i.e., to pretend you are not afraid when you really are; *simulare metum* = to feign fear, to pretend to be afraid when you really are not.

3. **vinclis**: *vinclum* (from *vincio*, I bind) is a contracted form of *vinculum*, as *periclum* of *periculum*.

4. **vento suo**: with its own wind, i.e., with its own, proper, favourable wind; cf. *pennas non suas*, IV., 24.

5. **ceçidi**: distinguish *cādo, ceçidi, cāsum*, 3, to fall, from *caedo, ceçidi, caesum*, 3, to kill, and *cedo, cessi, cessum*, 3, to yield. Remember also the noun *caedes, -is*, f., slaughter.

ruinam: acc. after *fugere*, "have fled from my destruction." There is another reading, *ruinae*, the genitive depending on *metu*.

fugere: distinguish the perf. ind. *fūgēre* = *fugerunt*, from pres. inf. *fūgēre*; *fugo*, 1, is trans. = to put to flight.

6. **terga**: from *tergum, -i*, n., the back. There is also another form, *tergus, -oris*, n., used in poetry and post-Augustan prose.

7. **ausus**: from *audeo, ausus sum*, 2, to dare; a semi-deponent verb, like *soleo* and *gauleo*. Cf. III., 79.

8. **domus**: *domus* is declined according to both the 2nd and 4th declensions, but has no forms ending in *me*, *mu*, or *mis*, and the form *domi* = at home, is a locative case, and not a mere genitive.

“Tolle me, mi, mu, mis,
Si declinare domus vis.”

For the voc. *domus*, see I., 58.

11. **ego**: *ego* is an exception to the rule that *o* final is long. Other exceptions are *modō* and occasionally *putō*, *duō*, and *Nasō*; cf. III., 74.
13. **singula**: see El. iv., 58, *supra*.
15. **pendentia**: from *pendeo*, *pendi*, *pensum*, 2, v. n., to hang, which must be distinguished from *pendo*, *pendi*, *pensum*, 3, v. a. and n., to cause to hang down, to weigh, pay out, ponder, esteem.
17. **viribus**: This noun is defective in the singular, there being only three cases, viz. *vis*, *vim*, *vi*; cf. the defective nouns *dapes*, *fruges*, *opes*, *preces*, *vices*.
Do not confuse *vires*, strength, with *vir*, *viri*, a man.
care: some editions print this word with a capital, making *Carus* a proper name.
20. **pectoribus**: poet. plural for singular. Cf. note I., 27.
21. **posse**: the inf. is used exactly like a noun in the acc. = power, *facultas*, *potestas*.
22. **in materia prosperiore**: probably means “when they are in better plight than I am;” but it is possible to take it “may you help them when you are in a better position than now,” i.e., “may you help them, and may you be more prosperous than ever.”
23. The order is “Si tamen interea quaeris quod credibile est te quaerere quid ego perditus agam in his oris.”
24. **quod**: refers to “quid in his perditus oris agam.”
25. **demere**: is a compound of *de* and *emo*; so *promo* = *pro* and *emo*, *sūmo* = *sub* and *emo*.
noli: a prohibition in Latin prose is expressed by *ne* with the 2nd future or perf. subj., or by *noli* or *parce* with the present inf., or by *cave ne* with the pres. subj. *Ne* with the present subj. is found in poetry, signifying prohibition. See also *supra*, El. iii., l. 50.
27. **contingere**: cf. IV., 78, *supra*.
fas est: this expression varies in meaning between (1) it is allowable by divine law, and (2) it is possible. The word *fas* is used because Augustus is looked up to as a deity.
31. **quo**: ablat. of instrument or excess.

31. **quisque**: each. Some editions read *quo quis enim*, where *quis* = any one. The reading *quis* has been adopted in the translation.
33. **prostrasse**: *prostravisse*, the perf. inf. of *prosterno*; cf. *amasti*, III., 75, and *adamasset*, IV., 28.
37. **Achille**: son of Peleus and Thetis, assisted the Greeks against Troy. After slaying Hector in single combat, he dragged his corpse thrice round the walls of Troy, but at last, overcome by the tears and entreaties of Priam, the father of Hector, he gave up the body to him for burial.
38. **Dardanii senis**: Priam, king of Troy. Dardanus was the founder of the kingdom of Troy.
39. **ducis Emathii** = Alexander the Great, king of Macedon. *Emathia* is a name given by the poets to the district which afterwards constituted Thessaly and Macedon.
- Porus**: an Indian prince whose majestic bearing so impressed his conqueror Alexander, that the latter not only restored him to his possessions, but considerably enlarged them.
- Dareique funeris**: Darius, the last king of Persia, was defeated by Alexander at Issus, B.C. 333, and again at Arbela, B.C. 331; he then fled to Media, where his satrap Bessus gave orders for him to be murdered. He was found by the Macedonians in a dying state. Alexander honoured his body with a magnificent funeral, and looked after the welfare of his family.
42. **gener**: Hercules was the son of Alcmena by Jupiter, the faithless husband of Juno. Juno was consequently the enemy of Hercules throughout his life; but, after his death and deification, she became reconciled to him and gave him her daughter Hebe in marriage.
44. **caussa cruenta**: a bloody cause, *i.e.*, a cause involving blood and therefore punishable by death.
45. **pessumdare**: properly two words = to sink to the bottom, destroy. *Pessum* = *pedis versum*, towards the feet, to the ground, to the bottom; cf. *sursum* = *sub-versum*. *Pessumdo*, like *circumdo*, *venumdo*, and *satisdo*, has *-dedi*, *-dätum*, *-däre*. The other compounds of *do* have *-didi*, *-ditum*, *-däre*.
47. **non** is to be understood before each of the verbs in this couplet.
48. **profana**: this word is derived from *pro*, in front of, *fanum*, a temple, and lit. means "what is in front of a temple;" hence = outside it; hence = opposed to the temple as a sacred object; hence = unholy, profane.
49. **crimen**: here = a fault, offence, or crime, a meaning which is rare in ante-Augustan prose. The usual meaning in Cicero is *charge*, *reproach*. It is derived from *cerno*, I distinguish,

decide, and originally meant "a judicial decision;" hence that which requires a judicial decision, *i.e.*, a charge, accusation.

53. **facturum**: *spero* governs the future infinitive. So here the fut. inf. is governed by *spes superest* = *spero*. The subj. is the preceding sentence.
56. **afferat**: the present subj. after *utinam* shows that the fulfilment of the wish is regarded as possible. Where the fulfilment is impossible the past tense is used. Cf. supra, III., 59.

VI.

1. **foedus**: *foedus, -eris, n.* = a treaty, alliance, agreement, and is connected with *fides*, faith, and *fidus*, faithful; *foetus, -a, -um* = foul, disgraceful.

vis: 2nd sing. present ind. of *volo*. *Vis* is also (but not here) the nom. of the defective noun *vis* = strength.

2. **dissimulare**: see supra, El. v., l. 2.
3. **te, me**: ablatives of comparison after the comparatives *carior* and *junctior*. In l. 5 we have the other construction *quam tu, quamque ego*. *Tota urbe* is the local ablative.
5. **testatus**: *testor* is usually a deponent verb = (1) to be a witness, (2) to make known; but the perfect participle has also a passive meaning = made known, manifest. Cf. I., 47.
8. **cognita**: notice the change from sing. *candor* to pl. *cognita sunt*, the subject of which is the various occasions on which the *candor* was displayed.

ipsi: after perfect participles passive the dative of the agent is often used in poetry instead of the abl. of the agent accompanied by a preposition; *viro* = to Augustus.

A distinction is drawn between *vir* and *homo*; *homo* = a man, as being one among the class mankind, *i.e.*, as distinguished from other animals; *vir* generally contains the notion of heroism, or bravery, or virtue.

9. **celabas**: *celo, doceo, rogo, oro*, and *interrogo* can each take two accusatives; thus *hoc me celat* = he keeps me in ignorance of this; *me docet musicam* = he teaches me music. Here there is only one accusative, *nil*.
10. **pectoribus**: for the pl. Cf. I., 27.
- tegenda**: distinguish *tego, terti, tectum, 3*, to cover, conceal, from *texo, texui, textum, 3*, to weave.
12. **excepto**: abl. absol., *lit.* = that (which destroyed me) having been excluded.

12. **perdidit** : the passive of *perdo* (except in past participle and gerundive) is *perco*. So the passive of *vendo*, I sell, is *venco*, I am sold.
13. **fruerere** : 2nd sing. imperf. subj. of *fruo*. Cf. supra, IV., 34.
14. **forem** : imperf. subj. of *fore* = *esse*, to be. Of course, here it cannot come from *foris*, -is, f., a gate.
15. **nimirum** : from *ni* = *ne* and *mirum* = wonderful ; not wonderful, without doubt, truly, certainly.
The elision of the final *e* of the monosyllable *me* is rather harsh for elegiacs. Cf. XI., 25.
16. **utilitatis iter** = a way of being restored to the city.
17. **sive ... seu** : *whether*, introducing a subjective or objective clause, is (1) *num*, or (2) *utrum* . *an*. Where *whether* expresses a condition, it is *sive*. Thus : (1) He asked whether this was true or not = *Rogavit utrum haec vera essent an non* ; (2) Whether this is true or false, I am not troubled by it = *Haec sive vera sunt seu falsa, nullo modo me movent*.
potui vitare : in Latin they use the perfect of the auxiliary with the pres. inf. ; in English we use the present of the auxiliary and the perfect of the infinitive. So *debui* and *oportuit*. Cf. III., 35.
Potui is here used graphically for *potuissem*.
18. **vincere** : distinguish *vinco*, *vici*, *victum*, 3, to conquer ; *vincio*, *vinai*, *vinctum*, 4, to bind ; *vivi*, *vixi*, *victum*, 3, to live.
19. **junctissime** : *junctus* is strictly the past participle passive of *jungo*, but it is used as an adjective, and compared accordingly. Cf. *amans*, *egens*, *ardens*, *doctus*, *expeditus*, *paratus*, &c., and see *junctor*, l. 4.
20. **desiderium** : *lit.* = a yearning for what is missing or lost.
21. **vires** : in the plural, *vis* has all its cases ; Cf. supra, V., 17.
22. **experiare** : subjunctive, either because of the wish implied, or else governed by *ut*, understood after *rogo*.
rogo : of course, the verb here ; *rogo* is also the dat. or abl. sing. of *rogus*, -i, m., a funeral pyre.
23. **laesi** : the gen. of the perf. part. pass. of *laedo*, -si, -sum, 3, to hurt, which governs an acc. case : *noceo*, on the other hand, = to hurt or be hurtful, governs a dative. Similarly *sano* governs an acc., and *medeor* a dat.
- fiat** : *fiō* is used as a passive of *facio* ; the *i* is long, except when it comes before *er*.
25. **idque** : understand *rogo* ; I ask th such a way, only on the
supposition that or if, &c.

27. **breve** : understand *est* after this word, and also after *tutum*.
Nec breve = and it is no short tale. There is another reading, *nec leve* = and it is no light task.
32. **tempus** : *reformidat* is transitive and governs *tempus* in acc.
37. **alium** : sc. *locum*.
absim is in the subj. because of the idea of purpose in *quo*.
Quo is generally used instead of *ut* when followed by a comparative adverb or adjective.
38. **suburbana** : Let Pontus, where I am at present, be reckoned as a mere suburb of the city compared to the place where I am willing to be banished if I am not now giving a true account.

VII.

1. **salutatam** : the supine after *vale*, a verb of motion.
perarata : *peraro*, lit. = to plough through; hence = to scratch letters with a style on a waxen tablet, to write.
- Perillam** : Perilla is taken by some to be the daughter of Ovid, but the language employed shows that this is improbable, since the poet would neither address his daughter in words of such distant admiration, nor pass over his wife by merely alluding to her as the *dulcis mater* of Perilla.
2. **litera** : *litera* in the sing. is generally a letter of the alphabet, and the plural *literae* is alone used in prose for an epistle. The sing. is here used by a poetical licence. For the reverse process, see I., 27.
4. **Pieridasque** : the Pierides were the Muses, so called from Pieria, a district of South Eastern Macedonia, sacred to the Muses.
Libros Pieridasque suas, may perhaps be a hendiadys = the books of her Muse. By a *hendiadys* is meant the employment of two words coordinated instead of an expression in which one qualifies the other grammatically. Thus, *pateris libamus et auro* = we offer libations in cups and gold, i.e., in cups of gold.
5. **aget, scierit** : notice the future tense.
6. **nec mora** : "nor was there delay," used almost as an adverb or adverbial sentence = without delay.
quid = *propter quid*, cur, why. The order is, *requireret quid venias, quidve agam*.
9. **reverti** : the authors of the ante-Augustan period make the perfect forms only from the active root; but in the present tenses, the active form is rare. Here *reverti* is the present inf. pass., depending on *dices*, and having for its subject *me* understood.

9. **Musas**: the Muses were nine goddesses who were supposed to inspire poets. They were born at Pieria, at the base of Mt. Olympus, and had festivals in every part of Greece.
- quamvis** here governs the indic. *nocuere*. See supra, I., 25; III., 79; and IV., 7.
10. **alternos pedes**: hexameter and pentameter. See supra, I., 11, and I., 56.
11. **ecquid**: an adv. = *num quid*, whether. Cf. III., 49.
12. **non patrio more**: it is doubtful whether this means "not after the former fashion of thy father," *i.e.*, not wanton, not lascivious, or (2) "not after thy native fashion," *i.e.*, after Greek fashion, like Sappho's poetry.
13. **cum fatis natura** = *natura et fata* = Nature and the fates, or Parcae, who were supposed to be present at the hour of birth.
15. **Pegasidas undas**: the waters of Hippocrene, the fountain of the Muses. Pegasus was the winged horse of the Muses, sprang from the blood of Medusa when she was slain, and with a blow of his hoof caused the fountain of the Muses (Hippocrene) to rise from Mount Helicon.
16. **male** goes with *periret*, not with *fecundae*; *male* with an adj. = *non*, not; with a verb it = badly, unhappily.
- vena**: properly a vein of the body, hence a stream of liquid. *Vena* is also very commonly applied to a vein of ore or metal.
18. **utque pater**: *ut* with the indic. means as or when; cf. II., 17. Some editions read *patet* for *pater*, and *venae* for *natae*.
19. **idem** = *idem*, the nom. pl. masc., *idem* is also nom. sing. masc.; *idem*, the n. sing. Cf. IV., 78. *Igues*, of course, refers to the fire of poetry.
- vates**: (1) a prophet, (2) a poet or bard. The prophecies of ancient times were generally expressed in poetry.
- Lesbia**: Sappho, the famous Æolian lyric poetess, was born at Mitylene in Lesbos (a large island off Mysia) about 630 B.C. She was intimate with Alcaeus, and was said to have thrown herself from the Leucadian rock when her love was rejected by Phaon. Before line 19, some editions unjustifiably interpolate—
- "Tunc quoque si forsan nostrum delevit amorem
Tempus, eram nimio junctus amore tibi."
21. **vereor**, I fear, is connected with Greek *ὀρᾶω*, I see, and means I take care, or make efforts; thus *vereor ne fortuna retardet* = I take care that fortune may not hinder, *i.e.*, I fear lest fortune may hinder. Cf. supra, I., 54. *Iners* = *sine arte*, without art, sluggish.

23. *tua saepe mihi, &c.*: we may either (1) understand *legebas*, or (2) translate, "I used to read to myself thy verses, or read to thee mine." (1) is preferable.
25. *modo* goes with *factis* = recently, just.
cessaras: *cessaveras*, thou hast delayed. *Cesso* implies a blameable remissness, while *desinere*, *intermittere*, *requiescere* do not include that idea. *Cessatur*, designates inaction arising from want of resolution; *cessura*, inaction resulting from slothfulness. See also note on El. X., 70, and on El. X., 29.
- causa ruboris*: i.e., I made you blush for your idleness.
28. *sis facta secuta meae*: "thou also hast followed the deeds of my punishment." Some read *fata* for *facta*. There is another reading, *facta ruina* = by the example of my punishment thou hast become a ruin.
30. *discat amare*: this is a reference to Ovid's *Ars Amatoria*, which caused his downfall.
35. *formae*: the dat. indirect obj. of *injecit*. *Forma* = (1) figure, shape, (2) beauty. From the second meaning comes the adjective *formosus* = beautiful.
36. *passu*: remember the various meanings of *passus*—(1) a step, from *passus*, -us, m., (2) wide, expanded, from *pando*, *pandi*, *pansum*, or *passum*, 3, (3) enduring, from *patior*, *passus sum*, 3.
39. *dignissima*: *dignus* and *indignus* govern the ablative. This ablative is probably the abl. of circumstance: thus *dignissima magnis opibus* = most worthy in point of great wealth. It is allied to the abl. of instrument after participles like *praeditus* and *contentus*, or after adjectives used as participles, e.g., *fretus* (supported by), *onustus*, loaded with.
40. *pares*: from *par*: *parēs* is also the 2nd sing. pres. subj. of *paro*, 1, to prepare; *pāres* is 2nd sing. pres. ind. of *pareo*, 2, to obey. The subject of *esse tuas opes*, understood.
41. *quodcumque*: v. l. *cuicumque*.
42. *Irus*: a beggar of Ithaca, a rocky island, the home of Ulysses; his real name was Armaeus, and he was an attendant on the suitors of Penelope.
- Croesus**: king of Lydia 560–546 B.C., was supposed to be the richest of men. He was overthrown in a battle against Cyrus, taken prisoner, and ordered to be burned. This command was, however, withdrawn, and Croesus became one of Cyrus' most cherished friends.
44. *exceptis bonis*: abl. absol., *bonis* being a noun from *bona*, *bonorum*.
- pectoris*: *pectus* = (1) the breast, (2) the heart, feelings, disposition, (3) the soul, spirit, understanding, mind.

47. **comitorque** : *comitor* is usually a deponent = to accompany, but here it is used passively ; cf. *mereor, testor*. See supra, I., 47.
fruorque : see supra, El. iv., line 34.
48. **juris** : partitive genitive, depending on *nihil*.
49. **quilibet** : see note on *quisquam*, supra, El. iii., line 67.
51. **septem montibus, &c.** : Rome was built, B.C. 754, by Romulus, the son of Mars and Ilia, or Rhea Sylvia, on seven hills, called respectively the Capitoline, Palatine, Aventine, Coelian, Esquiline, Viminal, and Quirinal.
53. **maneant** : the subj. employed to express a wish or command ; cf. supra, line 49, *finiat*.
Quam (= *et eam*) is the acc. after *maneant*.
54. **rogos** : *rogus* = a funeral pile, hence = destruction ; cf. "Diffugiunt avidos carmina sola rogos" (*Am.* III., ix. 28).

VIII.

1. **Triptolemi** : Triptolemus, son of king Celeus of Attica, was endowed by Ceres with the knowledge of agriculture. In order that he might travel over the earth and communicate this knowledge, she gave him her chariot.
2. **ignotam** : generally passive = unknown ; here active = not knowing, unacquainted with.
rude : distinguish *rudis*, -e, adj. = unused, raw ; *rudis*, -is, f., a rod, staff ; and *rudis* from *rudo*, -ivi, -itum, 3, to roar.
humum : *hūmus* is one of the few words of the 2nd declension which are feminine. Other instances of these fem. words are *colus* and *vannus*. The neuters in -us are *pelagus*, *virus*, and sometimes *vulgus*. All the other nouns in -us (with a few rare exceptions) are masc. Cf. supra, III., 32.
3. **Medeae** : Medea, a celebrated magician, daughter of king Aeetes of Colchis, aided Jason to recover the golden fleece, and fled with him to Corinth. After destroying her rival Glauce, she killed her two children before the eyes of their father Jason, and fled from him through the air in a chariot drawn by winged dragons to Athens. Cf. IX., 6.
Corinthe : Corinth, an ancient city on the middle of the Isthmus of Corinth.
6. **Perseu** : Perseus, the son of Jupiter and Danaë, received from Minerva a looking-glass, winged shoes, and Pluto's helmet, which conferred invisibility on its wearer while it made everything visible to him. By means of these shoes he flew through the air to cut off Medusa's head, and by means of the glass he was able to cut it off without being himself turned

into stone. He directed his hand by looking at the reflection in the glass, for if he had gazed directly at Medusa he would have been turned into stone.

Daedale : for *Daedalus*. See supra, El. iv., line 21.

8. **solum** : distinguish *solum*, -i, n., the ground, from *solus*, -a, -um, alone.
9. **vultus** : (v. l. *vultum*) acc. governed by *aspicerem*.
11. **stulte** : the poet is here addressing himself.
12. **dies** : the gender of this word is masculine, but in the sing., and especially in poetry, it is sometimes fem.
14. **sensisti** : v. l. *laesisti*.
18. **modesta parum** = too little moderate, too extravagant, not moderate enough. *Modestus*, from *modus* a limit = within limits, moderate ; *parum* is sometimes a noun, sometimes an indeclinable adverb, of which the comp. and superl. in use are *minus* and *minime* ; it is connected with *parvus*.
19. **forsitan** : in Cic. this word is always followed by the subjunct., but in poetry and post-Augustan prose it is sometimes found with the indic. as here.
- olim** : from *olle* or *ollus*, the archaic form of *ille*, with locative termination *im* = (1) in time past, once ; (2) at times (only ante-classical and poetical) ; (3) at a future time (rare, but classical).
21. The order is—*Interea quod minus est (sed) instar mihi muneris ampli*. Teubner's text is—"Quod minus, interea est instar mihi muneris ampli" (a lesser boon is to me in the meanwhile like a great boon).
- instar** : see supra, El. iv., line 67.
22. **jubeat** : With ask, command, advise, and strive,
 By *ut* translate infinitive,
 But not so after *jubeor* nor
 After verb deponent *conor*.
23. **faciunt** = *prosunt* or *juvant* = cause me pleasure.
coelum : climate.
aurae : the unhealthy exhalations from the rivers and marshes.
25. **seu...sive** : see supra, El. vi., line 17.
27. **insomnia** : *insomnium*, -i, n., a dream (used mostly in pl.) ;
insomnia, -ae, f. = sleeplessness, but occasionally the pl. of *insomnium* is also used with the meaning of sleeplessness.
29. **quique** : distinguish *quique* = and who, from *quisque* = each ;
cf. III., 14 and 67.
30. **est** : 3rd sing. of *sum* ; it is also, but not here, the 3rd sing. of *ēdo*, *ēdi*, *ēsum*, 3, to eat.

31. *viribus*: lit., by strength, influence, power; and is by some made to refer to the power of medicines or drugs.
34. *utraque*: each, both; applied to two subjects regarded severally, while *ambo* regards the two as a pair.
- binaque*: the forms *terna*, *terna*, &c., are distributive numerals, and are used (1) to express two each, three each, &c., (2) with nouns that are only employed in the plural. (3) by a poetical license for the cardinal numbers 2, 3, &c. Cf. XII., 24, and IV., 58.
36. *fortunæ*: genit., not dat.
- cultus*: from *cultus*, -us, m. = (1) cultivation of land, (2) education, (3) manner of life, refinement, (4) style of dress. The last meaning is probably intended in this passage.
37. *sim, fuerim*: subjunctive, because they express questions depending on the principal verb *subit* = it occurs.
38. *querar cum*: find fault with. To use *cum* after *querar* is said to be more elegant than to use *de*.
41. *civiliter*: like a citizen, and not like a tyrant, but by means of the established law which regulates the punishment of citizens.

IX.

3. *huc*: to Tomi.

Mileto: Miletus was one of the twelve confederate cities of Ionia, early rose to naval power, and founded many colonies. It headed the Ionic revolt against Persia, 500—495 B.C.

4. *Getis*: the Getae were a people of European Scythia, near the Daci.
6. *Absyrti*: Absyrtus, a son of Aeetes, king of Colchis. He was murdered by his sister Medea, at Tomi, when she fled with Jason. She strewed his limbs in her father's way in order to stop his pursuit; cf. El. viii., l. 3.
7. *rate*: this refers to the Argo, the famous ship which carried the Argonautae—Jason and his fifty-four companions—to Colchis to recover the golden fleece. The Argo had on her prow a beam (cut in the forest of Dodona by Pallas, or Minerva) which gave oracles to the Argonauts.
- pugnacis*: Minerva was usually represented as wearing a helmet and holding a spear and the aegis.
9. *impia*: this epithet is specially applicable to Medea, as showing her want of filial affection and duty; *pious* = dutiful (1) to the gods, (2) to parents, (3) to children.
- parentem*: Aeetes.
10. *adplicuisse*: from *applico*, -avi or -ui, -atum or -itum, 1, to join or fasten to. The forms -avi, -atum are the oldest; the perf. in -ui came into use in Cicero's time, and the form -itum still later.

10. **vadis**: from *vādum*, -i, n., strait, must be distinguished from 2nd sing. of *vādo*, I go, and from *vas*, *vādis*, security, bail.
12. **hospes**: here = a stranger, and refers to Aetes. It also means (1) a host, (2) a guest.
- nosco**: verbs in -sco are called "inceptive" or "inchoative," and generally mean to begin or become something. Thus *cognosco* = I begin to know, ascertain; *cognovi* = I have ascertained, I know. Cf. I., 80, *delituisse*.
- Colchide**: from *Colchis*, a district of Asia, east of the Euxine and north of Armenia, famous as the birthplace of Medea.
13. **Minyae**: descendants of king Minyas, son of Neptune. Most of the Argonauts were Minyae.
- funis**: words ending in -is of the 3rd declension which do not increase in the gen. sing. are feminine; but *funis* is generally masc., although in Lucretius it is found fem. This word must not be confused with *funus*, -eris, n., a funeral.
- aggere**: *agger* was a mound or heap piled up in the sea so as to make the harbour safe.
15. **meritorum** = of her deserts, i.e., of her crime.
- Colchis**: the Colchian woman = Medea.
16. **ausa**: from *audeo*, *ausus sum*, 2, to dare, a semi-deponent verb. Cf. *gaudeo*, *gavisus sum*, 2, to rejoice; *soleo*, -itus sum, 2, to be accustomed; *confido*, -isus sum, 3, to trust. Cf. III., 79; V., 7.
- ausura** agrees with *manu* = "having dared many impious deeds, and with a hand that will dare (still more impious deeds)."
17. **menti**: the dat. sing. of *mens*, mind. The same word is also the gen. sing. of *mentum*, -i, n., the chin, beard.
21. **versat**: *verso*, 1, a frequentative form of *verto*, -ti, -sum, 3, to turn. So *curso* from *curro*; -to is also a frequentative termination, e.g., *ventito* from *venio*, *facto* from *facio*, *latito* from *lateo*.
22. **fratrem**: Absyrtus.
- lumina flexa tulit**: where in English we use two coordinate finite verbs, the Latin construction is often a past partic. pass. and a finite verb; thus *urbem captam incendit* = he took and burned the city.
23. **vicinus**: cf. note to VI., 18.
25. **quidquam**: *quisquam* and *ullus* are used instead of *aliquis* in negative and comparative sentences, and interrogative sentences expecting the answer *no*. Cf. III., 67.
26. **innocuum** = *innocui fratris* = of the brother who had done her no injury. *Innocuus* = (1) harmless, inoffensive; (2) unharmed, uninjured. It has the former meaning here.

31. **novō**: the murder of his son; the other cause of his grief was the flight of his daughter.
artus: from *artus*, -uum, m., limbs (*artus* is not found in the sing.); must be distinguished from *artus* or *arctus*, -a, -um, narrow, confined.
32. **iter**: gen. *itineris*. Cf. *jecur*, gen. *jecoris* or *jecinoris*.
33. **Tomis**: from the Greek word τέμνω = to cut, whence comes *tomus*, -ī, m. = a piece, part, volume.
 The name of the town whither Ovid was banished was called either *Tomis*, -is, f., or *Tomi*, -orum, m.

X.

1. **istic**: at that place of yours, i.e., at Rome.
meminit: *memini*, *reminiscor*, *obliviscor*, *admoneo*, &c., take the genit. of the thing remembered, forgotten, &c. A similar genit. is found with *certiorem facere*, *certior fieri*, and *venire in mentem*. The accusative is also found after the first three words, and the abl. with *de* after *admoneo*, *certiorem facere*, &c.
Memini, I remember, is a perfect which has no present form.
 Cf. *odi*, I hate, and *coepi*, I have begun.
- Nasonis**: *Naso* = Ovid. Cf. supra, El. iii., l. 74.
3. **tangentibus aequor**: "touching the surface of the water," a poetical expression for setting, sinking beneath the horizon.
Aequor, which is derived from *aequus*, is strictly "the smooth surface of the water;" *pontus* = the main, deep sea; *mare*, a general word for "sea" as opposed to "dry land."
4. **sciat**: the subj. of this verb is the same as that of *meminit* (l. 1), and the interposition of the subject *nomen* to some extent interferes with the construction.
5. **Sauromatae**: see supra, El. iii., ll. 6 & 63.
Bessique: the Bessi were a robber tribe of Thrace, subdued by the Romans, B.C. 168.
6. "Names how unworthy to be celebrated by my genius." Ovid considers he is doing these tribes too much honour in even mentioning them; since, by mentioning them, he is likely to perpetuate their memory.
7. **Histro**: the Hister was strictly the lower part of the Danube; the upper part being called *Danubius*.
9. **squalentia**: the face of winter is called stiff or rough because of the hardness of the ice, and roughness of the icicles.
10. **marmoreo**: of marble = hard. The adj. here is masc., agreeing with *gelu*, from *gelus*, -us, m. The form *gelu*, n., is only found once in Livy, and then in a corrupt passage. There is also a form *gelum*, -ī, n.

11. **patet**: this word, which goes well with *nix*, is joined also to *Boreas*, which requires rather a word like *vagatur* or *spirat vehementissime*. But we can understand that *Boreas* may be regarded as opening itself when it is emitting a strong blast.
Boreas: the North wind; the same as *aquilo*.
Arcto: *Arctus*, the Greater and Lesser Bear, a double constellation in the vicinity of the North Pole.
12. **patet**: there is another reading *liquet* = it is clear, but the meaning is much the same as that of *patet*.
 This couplet is supposed to be very corrupt; one emendation is—*Dum vetat et Boreas et nix habitare sub Arcto*.
axe tremente = (1) pole swaying to and fro through the excessive wind, or (2) climate trembling, shivering with cold.
13. **jactam**: from *jacio, jeci, jactum*, 3, to throw; not from *jaceo*, 2, to lie.
16. **bima**: *bimus*, from *bis* and *hiems* = lasting two winters, i.e., two years.
18. **tecta** = (1) houses, or (2) roofs.
19. **mala**: there is another reading, *male*. The *e* final of adverbs formed from adjectives is usually long; *male* and *bene* are two of the most common exceptions. *Male* would here be = badly, unsuccessfully. Cf. supra, VII., 16.
Male with an adj. destroys the meaning of the adj.; but *male* with a verb intensifies the meaning of the verb.
23. **nudaque vina**: the wine without any bottle or jar around it. There is another reading, *uda* = (wine which, as we know it, is) moist, liquid.
26. **lacu**: *lacus* = (1) basin, tank; (2) a lake, pond; (3) a tank, vat. See below, line 72.
fragiles: *fragilis*, from *frango*, I break = that can be broken or chipped off.
27. **papyrifero**: papyrus-bearing, an epithet of the Nile.
28. **freto**: distinguish *frēto*, abl. of *fretum*, -i, n., sea, from *frēto*, the abl. of *frētus* = relying on.
29. **caeruleos latices**: we still talk of the "blue Danube," from the appearance of its waters.
Latex is used of any liquid, especially of water.
30. **tectis**: covered with ice.
serpit: crawls, either because of the winding course of the river, or because Ovid considers that the surface of ice made the current slower.
31. **itur**: it is gone (impersonal) = people go.

33. **novos pontes**: new kinds of bridges, unheard of by the Romans, viz., a hard level surface of ice.

Remember that *mons*, *pons*, and *fons* are masc., being exceptions to the rule that nouns of the 3rd decl. ending in *s* impure are fem.

35. **credar**: verbs which govern the dative in the active can, as a rule, only be used impersonally in the passive; thus, "I spare him" = *parco illi*, but "I am spared" = *mihī parcitur*. The personal use of *credor* in the passive is, however, found several times in the poets; cf. IV., 3.

37. **consistere**: *consisto*, (1) to stand still, (2) to set, become hard.

38. **testa**: *testa* = *tosta*, from *torreo*, to burn = (1) burned clay, a brick, (2) baked earthenware, a jar, (3) a shell covering. The second meaning is used in line 23, and the third meaning is used here = a slippery shell or covering of ice. There is another reading, *crusta* = crust, but this emendation is not necessary.

40. **udo**: the foot did not become wet, although it touched the surface of the wave.

41. **Leandre**: Leander, a youth of Abydos, nightly swam across the Hellespont to visit Hero, a beautiful priestess of Venus at Sestus. One stormy night Leander was drowned, in consequence of which Hero flung herself into the sea.

42. **angustae**: the Hellespont was only a mile across.

crimen: this word is derived from *cerno*, I distinguish = (1) judicial decision, (2) a charge, accusation, (3) a crime. The last meaning is rare in ante-Augustan prose. Cf. IV., 65, and V., 49.

43. **pandi**: from *pandus*, -a, -um, bent, crooked, which is derived from *pando*, *pandi*, *pansum*, and *passum*, 3, to spread out.

45. **alis**: the winds are often represented by the Romans as having wings.

46. **gurgite**: *gurgis* is connected with *gula*, the throat (cf. *vorago* and *voro*, to swallow); generally means whirlpool, eddy, but also means stream, sea.

49. **pisces**: from *piscis*, -is, m., one of the exceptions to the rule that 3rd declension nouns ending in -is and not increasing in genit. sing. are feminine; cf. *funis* and *finis*, IX., 13, and III., 30.

50. **pars**: some part of the body, not some of their number.

51. **nimii**: from *nimius*, -a, -um, excessive, over-powerful.

redundatas aquas: swelling, surging waters.

52. **cogit**: from *cojo* = *co* and *ago* = drives together, congeals.

55. **pollens** : from *polleo, pollere*, to be strong, contracted from *potis-valeo*. The word *pollens* is used mostly since the Augustan period, and is not found in Cicero.
57. **alii** : some, corresponding to *pars*, l. 61.
tuentibus : *tueor* = (1) to see, (2) to watch, (3) to protect, care for.
58. **opes** : a defective noun (see I., 48), *opem, opis*, and *ope* being the only cases used in the sing. Cf. *dapes, fruges, preces, vices, vires*. Notice how this word is repeated in l. 59. Cf. *hostis* in ll. 54 and 55.
59. **pecus** : distinguish the two words *pecus, -oris, n.*, and *pecus, -udis, f.*; *pecus, n.* (the word here) = cattle as collective, a herd; *pecus, f.*, a single head of cattle.
60. **incola** : common gender. Remember the rule that nouns of the 1st decl. compounded with *cola* or *gena*, as *coelicola, terrigena*, can have their gen. pl. in *-um* instead of *-arum*; so also patronymics, as *Aeneades*.
61. **tergum** : from *tergum, -i, n.*, the back; another form, *tergus, -oris, n.*, is found in poetry and post-Augustan prose. Cf. V., 6.
lacertis : strictly, *lacertus* is the muscular part of the arm from the shoulder to the elbow; it is here used for the arm generally. Do not confuse this word with *lacerta, -ae, f.*, also *lacertus, -i, m.*, a lizard.
62. **rura** : from *rus, ruris, n.* Remember that after a verb of motion *to*, names of towns and small islands are put in the acc. case without a preposition. So are *domum, humum*, and *rus*.
Laremque : the Lares were tutelary deities, worshipped especially as the presiders over and protectors of a particular locality, most commonly the protecting deities of a house, household gods (whose images stood on the hearth in a small shrine), hence *Lar* = a hearth, home.
64. **virus** : *virus, pelagus*, and sometimes *vulgus* are neut. nouns in *-us* of the 2nd decl.; the acc. of *vulgus* is sometimes *vulgum*; *vulgus* and *virus* have no plural; the pl. of *pelagus* is *pelagi*.
65. **ferre** : applied to inanimate objects.
abducere : applied to animate objects.
secum : *cum* is an enclitic after *me, te, se, nobis, vobis, quo*, and *quibus*, i.e., instead of coming before the pronoun it is joined on to the end and, as it were, leans on it.
perdunt : the passive of this verb is *pereo*, but the past part. pass. *perditus* is used from the form *perdo*.
70. **cessat** : see note on El. vii., l. 25. *Cesso* = (1) to delay, (2) to lie still, uncultivated, unemployed, the meaning here.

70. *situ*: *situs* = (1) situation, manner of lying; (2) rust or mould which a thing acquires from lying too long in one place; hence (3) neglect, inactivity.

72. *lacus*: see *supra*, l. 26.

73. *Acontius*: a youth of Ceos, who at Delos fell in love with Cydippe; unable to obtain her, he wrote the following verses on an apple, and threw them into her bosom:—

“Juro tibi sanctae per mystica sacra Dianae
Me tibi venturam comitem, sponsamque futuram.”

Cydippe read these verses aloud, and thus unwittingly made an oath which she felt bound to keep.

74. *dominae*: mistress, beloved one; here = Cydippe.

76. *loca*: notice the neut. pl. termination, and cf. *jocus*, pl. *joci* and *joca*, a joke. *Carbasus*, linen, pl., *carbasa*, n., sails; *frenum*, n., a bit, pl. *freni*, m., and *frena*, n.; *rastrum*, n., a rake, pl. *rastra* and *rastri*.

Locus, a place, has the pl. *loca* = places, strictly speaking, and the pl. *loci* of places metaphorically, i.e., *matters* for argument.

XI.

1. *Si quis*: *si-quis* or *si-qui*, *si qua*, *si quid*, or *si-quod*, or separately *si quis* = if any one. After *ne nisi*, *num*, and *si*, *quis* is used instead of *aliquis*.

insultes: consecutive subj. after *qui*. The consecutive subjunctive expresses an action viewed as characteristic of persons or things or as the natural result of other actions or of qualities.

improbe: *improbus* lit. means “not according to standard,” hence (1) below the standard = inferior, (2) above the standard = excessive, monstrous, (3) persistent, (4) wicked.

Labor omnia vincit improbus = persistent toil conquers everything. In the text here meaning (4) is required.

2. *reum agas*: *reus* is an accused or guilty person; *reum agere* = to accuse, prosecute, or persecute, and governs the genitive of the charge.

demto fine: the end having been taken away, i.e., endlessly, unceasingly.

5. *porrigat*: subj. of purpose, i.e., final subjunctive.

6. *quidque*: not from *quisque*, each, but from *quid* and *que*.

malis: is probably dative, the indirect obj. of *absum*, and not the ablative, which, when used after *absum*, generally requires the addition of *ab*.

8. **Maenalis ursa** : *Maenalus* was a mountain of Arcadia. Callisto, the daughter of king Lycaon of Arcadia, bore a son Arcas to Jupiter. Juno changed Callisto into a bear, but Jupiter made her and Arcas a constellation, the Great Bear; see supra, El. x., l. 11.
- suo borea** : Boreas, or the north wind, has its home in the north; hence it is looked upon as belonging to Arctos, the polar star.
15. **utque** : this is the "concessive" *ut* = supposing that, and governs the subjunctive.
- poenae** : partitive genitive after the adj. *exiguum* used as a noun = a little.
- careo** : verbs of fulness and want, ceasing or retiring from, govern the abl., e.g., *egeo, abundo, vaco, desisto, cedo*. Cf. III., 61.
16. **pignoribusque** : *pignus*, a pledge, is often used as a pledge of affection, especially with reference to children.
17. **ut** : "concessive," as in l. 15; in ll. 11 and 12 it means "as."
Caesaris : *i.e.*, of Augustus.
18. **nuda** : the mere anger, without anything else.
mali : partitive gen., depending on *parum*; cf. *poenae*, l. 15.
19. **retractet** = to handle over again, reopen.
20. **mores** : *mos, moris, m.*, in sing. = a custom determined not by the laws but by men's will and pleasure; in pl., *mores* = morals, character.
21. **disertum** : this is the acc., the subj., of infinitive *esse*, it is allowed to any one you like; *eum disertum esse* = that he should be eloquent. Many editions read *diserto*, the dative agreeing with *civis* = it is allowed to any one to be eloquent, the verb *esse* taking the same case before it as after it.
22. **quassa** : from *quatio*, no perf., *quassum*, 3, to shake, shatter.
23. **moenia** : "walls looked upon as a means of protection and security." It is connected with *munio*, to fortify, in the same way as *poena* is connected with *punio*, to punish.
25. **quod fueram** = "what I was," *i.e.*, a Roman citizen, a free man with rights and property. *Qui fueram* would mean "the man I was," and would perhaps not comprise in its meaning as much as *quod*.
- umbram** : Ovid is *civiliter mortuus*, dead as regards his citizenship, and, therefore, calls himself a shade.
27. **Hector** : the Trojan hero, son of Priam, was killed in single combat by Achilles, who tied the dead body to his chariot, or, as Ovid says here, to his horses, and dragged the body thrice round Troy.

27. **Haemonios**: *Haemonios*, of or belonging to Haemonia or Thesaly, of which Peleus, the father of Achilles, was king.
29. **noras**: *noveras*, from *nosco*, *novi*, *notum*, 3. The present *nosco* = to get to know; the perf. = to have become acquainted with, to know. Cf. IX., 12.
- memento**: the imperative of *memini*. See supra, X., 1.
30. **simulacra**: applied to phantoms or shades of the dead, corresponds to *unbram inanem*, l. 25.
31. **incessis**: from *incesso*, *cessivi*, 3, to assault, attack; an intensive form of *incedo*. Cf. *viso* and *video*, *curso* and *curro*.
35. **pendimus**: *pendo*, *pependi*, *pensum*, 3, is the causal of *pendeo*, *pependi*, 2, to hang down, be suspended; *pendo* = to cause to hang down, hence (1) to weigh, and (2) to pay, because, in ancient times, payments were made by weighing out the metals. As punishments consisted of fines in money or cattle, *pendere poenas* came to mean to pay or suffer a penalty.
38. **carnifici**: *carnifer*, a hangman or executioner was looked upon as a type of cruelty and heartlessness; he was forbidden even to live in Rome.
- uno iudice**: ablative absolute. In this construction you have the subject of the sentence in the ablative case, and the predicate is a participle in the ablative agreeing with the subject, and the phrase is absolute, *i.e.*, has no grammatical connection with the main sentence, but expresses an attendant circumstance under which a thing takes place, and may often be translated in English by "if," "when," or "although," and a finite verb.
- Busiride**: *Busiris*, a king of Egypt, who sacrificed strangers and was himself slain by Hercules.
40. **qui falsum, &c.**: this refers to Perillus, who made a brazen bull and presented it to Phalaris, tyrant of Agrigentum, in Sicily (570—564 B.C.). Perillus had invented the bull in order that Phalaris, who was noted for his cruelty, might burn his victims in it; the first victim, however, was Perillus himself. The subjects of Phalaris finally revolted, and put him to death.
- falsum bovem**: an imitation or figure of a bull.
- lento**: the slowness of the fire was for the purpose of prolonging the torture.
42. **artes suas**: his artistic work, the brazen bull, the product of his art.
- conciliasse** = *conciliarisse*, has here much the same meaning as *commendo* = to recommend. The usual meanings of *concilio* are (1) to unite, and (2) to gain, procure.
43. **usus**: a subst. = use, usefulness.

44. **operis**: the gen. of *opus*, *-eris*, n., a work; used mostly of the mechanical activity of work, as that of animals, slaves, and soldiers. There is another word, *opera*, *-ae*, f. = work, pains, and generally supposes a free will and desire to work.
49. **inventis**: probably from the noun *inventum*, *-i*, n., an invention, device; rather than from the neut. pass. part. of *invenio*.
- penses**: from *penso*, freq. of *pendo*. Cf. *viso*, *curso*, *incesso*.
51. **at**: but. The following distinction has been drawn between *sed*, *autem*, and *at*:—*Sed* qualifies, corrects, or denies; *autem* (which cannot come at the beginning of a sentence) introduces a second statement not inconsistent with the first; and *at* introduces a clause abruptly.
52. **praesens** = while you are present before me, at once.
imbuere: *imbuo* lit. means "to dip in, tinge, stain"; hence it came to signify "to initiate, use for the first time." Cf. *Æn.* vii., 542, *Ubi sanguine bellum imbuit*.
54. **geminos**: double, *i.e.*, partaking of the nature of a man and of a bull. There is another reading, *querulos* = plaintive, complaining.
55. **quid mihi, &c.**: What have I, who am placed here amid Scythia and the Getae, what have I to do with the Sicilians Phalaris and Perillus? I will leave off talking of them, and come back to your attacks.
61. **crede**: governs the dative *mihi*. Cf. III., 61.
Ulysses: Polyphemus, the son of Neptune, a gigantic one-eyed monster, seized Ulysses and his crew when they came to Sicily, and ate two of them each day. Ulysses at length intoxicated the monster, and put out his eye with a firebrand while he was asleep. Neptune, in revenge, overwhelmed Ulysses' ship when he left Calypso on his return from Troy.
62. **Jovis**: this refers to Augustus who was at that time worshipped by the Romans as a god. He was Pontifex Maximus, and was at least regarded as Jupiter's representative on earth.
63. **rescindere**: to cut back, open; some read *vulnera*, cf. *retractet*. l. 19.
66. **ducere cicatricem**: *lit.*, to draw a scar, *i.e.*, to close the wound so that nothing is left except a scar.
sine: from *sino*, *sivi*, *situm*, 3, to allow. There is also a preposition *sine* = without.
67. **verere**. Remember the construction of *vereor* and *timeo*. I fear that he will come, is *vereor ne veniat*; I fear that he will not come, is *vereor ut veniat*. The explanation of this anomaly is that *vereor* = I watch anxiously, and contains a notion of purpose; thus, *vereor ne veniat*, and *vereor ut veniat*, mean

respectively "I watch anxiously" (1) that he may not come, (2) that he may come; *i.e.*, "I fear" (1) that he will come, (2) that he will not come. Cf. I., 53.

67. **vices**: changes, vicissitudes. The cases used in the singular of this noun are *vicem* and *vice*, and in the pl. *vices* and *vicibus*. Cf. I., 48.
69. **fieri**: is used as the passive of *facio*.
numquam: distinguish *numquam*, never, from *nusquam*, nowhere.
72. **non est quod timeas**: there is no reason why you should fear, there is no chance of my returning.
73. **credar**: see supra, El. x., l. 35.
74. **experire**: the subj. after *velim*, "I would wish (*ut*) that you should try." Cf. VI., 22. The following constructions are admissible after *volo*: — (1) inf., e.g., *volo scire* = I wish to know; (2) acc. and inf., e.g., *hoc volo te scire* = I wish that you should know this; (3) *ut* or *ne*, e.g., *volo ut quod jubeo facias* = I want you to do what I command; (4) subj. of depend. verb, e.g., *velim experire*; (5) acc. case, e.g., *pacem volunt qui etiam vincere possunt* = they who can actually conquer desire peace.

XII.

1. **Zephyri**: Zephyr or West wind. The pure Latin form is *Favonius*. So *Aquilo* is the pure Latin form of the Greek *Boreas*.
2. **antiquis**: former, past.

Tomitis: this word, which probably is not found anywhere else, is a correction for the ordinary reading *Maeotis*. If *Maeotis* is read, the diphthong *ae* would have to be scanned short, a most unusual thing. In Greek names, however, and in names derived from the Greek, considerable license is allowed both in Greek and Latin authors; and in Virgil, *Æn.* vii., l. 524, we have a line ending *sūtibūsē prāēūstis*, where the diphthong *ae* is shortened in a word which is not even a proper name. It may be useful to collect here a list of the chief metrical irregularities in this book. They are—

- III., 74, *Ingenio perii Naso poeta meo.*
 IV., 8, *Non prosit potius, plurimum obesse potest.*
 IV., 35, *Quae pro te ut voveam, miti pietate mereris.*
 V., 10, *Quod veterum misero vix duō tresve mihi.*
 VI., 15, *Sed mea me in poenam nimirum fata trahebant.*
 XI., 25, *Non sum ego quod fueram. Quid inanem proteris*
 XII., 2, *Longior antiquis visa Maeotis hiems.* [umbram?
 XIV., 36, *Et longo periūt arida facta situ.*

3. **Hellen**: Helle was the daughter of Athamas, king of Thebes and sister of Phryxus, with whom she fled on the back of a golden-fleeced ram from the wrath of their step-mother Ino. This ram flew through the air to Colchis, but Helle fell off into the sea, which was named Hellespont after her.
Thus *qui non bene pertulit*, &c., is a description of Aries or Ram, the constellation which rises in spring.
4. **tempora, &c.**: at the equinoxes: once in March, and once in October, the days and nights are of the same length all over the world.
5. **legunt**: from *lĕgo, lĕgi, lectum*, 3, = (1) to collect, (2) to pick, choose, (3) to observe, (4) to read (writing), (5) to recite aloud.
There is another word *lĕgo*, 1, to depute, dispatch.
6. **serente**: distinguish *sero, sevi, satum*, 3, to sow, from *sero, serui, sertum*, 3, to twine, which we meet, according to some editions, in the compound *exserit*, in l. 12, *infra*.
7. **pubescunt**: from *pubesco, -ui*, 3, to reach puberty; hence = (1) to put on the down of puberty; (2) to be covered with anything.
8. **indocilique**: *indocilis* can mean here either (1) untaught, or (2) that cannot be taught.
loquax avis: is probably the cuckoo.
vernāt: *verno* = to appear like spring, to bloom; hence = to sing, as in spring.
9. **malae matris**: this refers to the fable about Procne, who killed her son Itys and served him up on a dish to his father Tereus because the latter had violated her sister Philomela and cut out her tongue. After this crime Procne and Philomela fled and were pursued by Tereus, and, just as they were being overtaken, they were, at their own wish, changed into birds, Procne into a swallow, Philomela into a nightingale, and Tereus was changed into a hawk.
Crimen malae matris may either mean (1) the crime of her evil ancestress Procne, or (2) the charge of being a bad mother.
11. **Cerealibus**: Ceres, the goddess of corn, was the first to show men how to cultivate the ground. Cf. *El. vii.*, l. 1. Hence, the furrows of Ceres = the furrows in which wheat has been sown. In English we commonly call the grain used as food, e.g., barley, wheat, &c., by the name of "cereals."
12. **exit et expandit**: there is another reading, *exserit e tepida*.

13. **gemma** : the first meaning of this word is (1) bud ; hence, from the colour and shape, it was applied to (2) a gem or precious stone : hence anything made of a precious stone, *e.g.* (3) a cup or goblet, and (4) a signet, and (5) ornament, beauty.
14. **nam procul, &c.** The vine only flourishes where there is plenty of sun.
17. **otia nunc istic** : *istic* = at Rome. *Otia* : there were fixed holidays or festivals at Rome in April and May, and the thought of the festivities at Rome makes the poet's banishment more solitary by contrast.
18. **cedunt** : yield, give place to, governing the dat. *ludis*.
garrula bella fori : the cases in the law-courts. On public holidays (which were called *dies nefasti*) the law-courts were shut. The days on which the courts were open were called *dies fasti*.
19. **levibus armis** : this probably alludes to the Ludus Trojae performed by young men on horseback, said to have been invented by Æneas.
21. **oleo** : the Romans used to anoint themselves with oil, both before taking their exercises in the Campus Martius and before bathing.
22. **virgine aqua** : by virgin water,—a fountain which had been discovered by some virgin near the Campus Martius.
23. **scena viget** : the *ludi* were divided into *ludi circenses* and the *ludi scenici* ; the former have been described in ll. 19—22, and now allusion is made to the latter.
studiis : with zeal, partisanship ; each actor has his own special admirers and partisans.
favor : applause.
24. There were three fora at Rome—(1) forum Romanorum, (2) forum Caesaris, (3) forum Augusti ; and there were three theatres, called respectively the theatre of (1) Pompey, (2) Marcellus, and (3) Statilius.
terna : the distributive is here perhaps used by poetic license for *tria*, the cardinal number. Distributives are used instead of cardinal numbers with nouns which have no singular. Here, perhaps, a distributive is used because each forum has its place taken by a theatre. Cf. *El. viii.*, l. 34.
25. **O quater, &c.** : *lit.*, "O happy four times, O happy so often as it is not possible to count is he who can enjoy the City which is not forbidden to him." Notice the interjectional acc. *beatum* ; cf. *me miserum*.
 In English we talk of being thrice happy, but not of being four times happy. So we say, "I prefer a thousand deaths," where the Romans said *malo sescenties mori*.

26. **licet** : impers. verb, governing dat. of the person. *Pudet, poenitet, taedet, piget, miseret* govern acc. of the person feeling, and gen. of the thing which causes the feeling.
27. **mihi** = *a me*; the dative is sometimes (and especially after a passive participle) thus used in poetry instead of *a* and the abl. of agent following a passive verb.
28. **quaeque lacu, &c.** : cf. El. x., ll. 26—36. Instead of *non*, some editions read *via*.
aquae : supply *sentiantur* after this word.
30. **bubulcus** : a ploughman (= *arator*) differs from *pastor* or *armenarius* = herdsman.
33. **dictaque salute** : *salutem alicui dicere* = to greet any one. The ordinary heading of a letter was "(Cicero) or (Caesar) S.D. or S.P.D." = *salutem dicit* or *salutem plurimam dicit*.
34. **veniat** : subjunctive because it is an indirect question depending on *quaeram*.
35. **mirum ni** : used as a kind of adverb = doubtless, without doubt. Cf. *nimirum*.
36. **ararit**. The reading here is doubtful: *ararit* is either (1) the fut. perf. ind. = he will have ploughed, it will be found that he has ploughed; or (2) the perf. subj., *mirum sit ni ararit* = it would be wonderful if he has not ploughed. There is another reading, *araret*, and the construction would then be *mirum (esset) ni araret*.
37. **rarus navita** : the adjective *rarus* is here used almost like an adverb *raro*. Cf. the use of *primus*.
orba : *orbis*, and adjectives signifying fulness, want, &c., govern the ablative, e.g., *plenus, dives, nudus*. Cf. II., 11, and IV., 27.
40. **certe gratior hujus erit** : probably we must supply *vox*, "certainly the voice or sound of the latter (i.e., of Latin) will be more welcome."
41. **fas** : *fas* is strictly divine law, as opposed to *jus*, or human law; and *fas est* generally means, "it is right or allowable." But occasionally it means nothing more than *potest* = it is possible, as here. Cf. El. v., l. 27, where *fas* may mean either (1) lawful, allowable, or (2) possible.
freti : the straits of the Thracian Bosphorus or Hellespont.
Propontidos : the Propontis was the Sea of Marmora, between the Hellespont and the Thracian Bosphorus. In coming from the Ægæan you must pass through Propontis before getting into the Pontus Euxinus.
42. **certo Noto** : with a steady south-wind, which would be required by a boat sailing northwards.

43. **memori rumore voce** : *rumorem*, the news. The stranger can (1) either tell the news *memori voce*, with mindful words, saying exactly what he has heard from the people, or (2) can become a part and step of the report, *i.e.*, may tell either less or more than what he has heard.
45. **Caesaris** : *i.e.*, of Augustus. Tiberius, the general of Augustus, was at this time avenging the defeat sustained by the Romans under Varus (A.D. 10) in Gaul. This triumph, which Ovid expected to hear of, was not as a matter of fact celebrated until A.D. 18, four years after the death of Augustus.
46. **Latio Jovi** : Latian Jupiter or Jupiter Capitolinus. Latium was the district in Italy bounded by the Tuscan Sea on the West, by the Tiber on the North, by Campania on the South, and by the Sabines and Samnites on the East.
- Germania**. The boundaries of the ancient Germania were the Rhine on the West, the Vistula and Carpathians on the East, the Danube on the South, the Baltic and German Ocean on the North. The people of the country had always shown themselves to be a troublesome enemy to the Roman, and they bravely resisted the efforts of Julius Caesar (58—53), Drusus (12—9), Varus (A.D. 9), and Germanicus (A.D. 16) to subdue them.
52. "And does my punishment now give me its place instead of a home" (chosen by myself); *i.e.*, my dwelling place is decided by the punishment I have to endure, and I am not at liberty to set up my hearth where I wish.
53. **penetrabile** : this word is generally used in the plural = the inner part of anything, an inner room, a sanctuary.
54. **hospitium** : shelter for strangers as in an inn, hence = temporary home.
- sed velit** : *sed* is generally put first word in a sentence, but there are occasional exceptions to this rule; *velit* is subjunct. governed by *ut* understood after *faciant*.

XIII.

1. **fuit gigni** : lit., what advantage was it to be born? *i.e.*, what advantage is it to be born? Cf. *debui facere* = I ought to have done. In English we put the *have* with the infinitive, while in Latin they put it with the auxiliary *fuit*, *potuit*, *debutit*, &c.; cf. III., 35, and VI., 17.
2. A Roman used always to celebrate his birthday with special observances and festivities.

4. **modum** : *modus* here = a limit, end. Cf. *parum modestus*.
Debueras imposuisse — *imponere* would have been more regular, but the perf. inf. is used in order to bring out the idea of a completed action.
5. **cura mei** : *mei* is the objective genitive. *Injuriae Aeduorum* can mean either (1) the injuries caused by the Aedui, subjective, or (2) the injuries done to the Aedui, objective. The way to tell whether a genitive depending on a noun is obj. or subj. is — turn this noun into an active verb, and if the meaning requires the genit. to be subj. of the verb it is a subj. genitive, and if the meaning requires the genitive to be the object of the verb it is an object. genit. Thus (1) = the Aedui injure, subjective, (2) = they injure the Aedui, objective.
7. **infans** : lit. = not speaking; hence = a child too young to speak.
male : unfortunately, unhappily. From my earliest years it was fated that I should be miserable; cf. VII., 11. and X., 19.
8. **ultimus esse mihi** : the poet says, he ought to have had no other birthday after he was banished; his real life was ended with his removal from the city.
11. **Quid tibi cum Ponto** : cf. El. xi., l. 55. *Quid mihi cum Siculis*.
14. **vestis alba** : on festivals and days of joy the Romans used to put on a new white robe, which was regarded as a sign of purity and happiness.
15. **fumida** : smoking from the sacrifice that has been offered.
17. **libaque** : *libum*, a cake, pancake of meal, made with milk or oil and spread with honey, often used in offerings to the gods. It was customary to offer a cake to the gods on one's birthday.
proprie : there is another reading, *pro me*.
18. **concipiamque** : *concipio* is used of repeating a set form or formula of words, especially for religious purposes.
21. **cupresso** : *cupressus*, -i, rarely -us, f., a cypress tree, an evergreen tree sacred to Pluto and used at funerals.
ore favente : *favere*, to favour; *favere linguis*, to speak auspicious words, or to abstain from inauspicious words, hence to keep silence.
23. **nihil exorantia divos** : *exoro* = to obtain or persuade by entreaty, and, like the simple verb *oro*, sometimes governs two accusatives. (Cf. *celo, doceo*; *rogo, interrogo*.) Thus *nihil exorantia divos* = (1) obtaining nothing from the gods, or (2) persuading the gods in nothing, making *nihil* an accusative of respect.
27. **novissima** : lit. = the newest; hence = most recently discovered, hence = the most remote, since the nearer places have been discovered earlier.

28. **Euxini**: *Euxinus* comes from the Greek εὖ = well, and ξένος or ξείνος, a stranger; hence εὖξενος or εὖξεινος = friendly to strangers, hospitable, an epithet applied euphemistically to the rough, stormy Black Sea. Similarly the cruel Furies were called εὐμενίδες = the friendly or gracious ladies. The people hoped to avoid the storms of the Euxine and the wrath of the Furies by calling them respectively by a pleasant name. In *Tristia* IV., iv., 55 & 56, we read—

“Frigida me cohibent Euxini frigora Ponti
Dictus ab antiquis Axenus ille fuit.”

Axenus = ἄξενος, from ἄ = not, and ξένος. So *Eumenides* ought to have been *Dysmenides* (δυσμενίδες).

XIV.

1. **cultor**: a man that worships, supports, or courts learned men.
antistes: from *ante*, before, and *sto*, I stand = a president, chief, high priest.
sancte: *sanctus*, *doctus*, *sacerdos*, *vates* are all words commonly applied to a poet.
3. **incolumem**: unharmed, not deprived of my citizenship and of my right to live in Rome.
4. **caves**: see note on *vereor*, I., 53, and XI., 67.
5. **suspiciis exceptis solis Artibus**: with the exception of the *Artes* alone, *i.e.*, except the *Ars Amatoria* alone, the publication of which was put forward as the cause of Ovid's banishment.
suspiciis: *suspicio* = to look up to, hence = to look with admiration on, hence to admire. The meaning *to suspect* comes from the idea to look up at secretly, askance, hence to mistrust, suspect. This meaning is, perhaps, only found in the participle, and especially in the partic. pass. There is another reading, *suscipis* = take up.
6. **fac**: see *supra*, I., 25.
quaeso: from *quaeso*, *-ivi*, or *-ii*, 3, an old form of *quaero*; the 1st plural Ind. pres. is *quaesumus*.
novorum: new, modern, as opposed to the ancient poets. There is another reading *bonorum*.
8. **corpus meum**: the body, bulk of my poems.
9. **libellis**: *i.e.*, to the books, exclusive of the *Ars Amatoria*; notice the diminutive *libellus* = my insignificant, humble little volume.
10. **meruere**: the active *meruo* and the deponent *mereor* are both used in the sense of “deserve.”

12. **Palladis**: Pallas, or Minerva, was supposed to have sprung full-grown and fully armed from Jupiter's brain after he had devoured Metis.
15. **hoc**: abl. of instrument = by this much, corresponding to *quo*. In prose it would generally be *eo*; cf. IV., 60.
parente: cf. El. i., l. 23.
16. **sarcina**: lit. a bundle; hence any burden which requires care and attention to be given to it.
17. **tres nati**: the three books *De Arte Amandi*, as well as their author, were banished from Rome.
contagia nostra = my plague, misfortune, *i.e.*, (have followed) me who am infected with this misfortune. The word *contagia* is used to show that the infection has passed from Ovid to his work.
18. **cetera turba** = all the rest of the crowd of my writings.
Curae is the dative commonly called the predicative dative. This dative is usually a semi-abstract substantive, always in the singular number, and without any attribute, except sometimes a simple quantitative adjective, *e.g.*, *magnus, minor*: it expresses that which a thing or person serves as or occasions, *e.g.*, *puer mihi solacio est, exitio est mare nautis* = the boy is a consolation to me, the sea is a source of death to sailors.
19. **ter quinque**: a common poetical periphrasis for 15; so *bis septem* = 14. There are fifteen books of the *Metamorphoses*, which are referred to in the words *mutatae volumina formae*.
20. When Ovid heard that he was sentenced to banishment, he is said to have at once burned the *Metamorphoses* which were at that time in an unfinished state; luckily, however, a copy of the work was in the hands of one of his friends, and to this fact we owe the preservation of the poem. See the introduction to this edition, which should be carefully read by the student.
22. **a summa manu**: from my last hand, *i.e.*, from my hand revising the poem for the last time.
24. **ora, ore**: notice, throughout this book, how Ovid seems to use the singular and plural indiscriminately. Thus, here we have *ora*, pl., and *ore*, sing. So we have, El. xiii., l. 19, a verb in first person plural succeeded by a verb in first sing.; and in El. xii., l. 14, we have *a Getico litore*, while in l. 16 we have *a Geticis finibus*; cf. I., 69; III., 7.
26. **diverso** = from a different or distant world. Tomi is looked upon as being in a different world from Rome.
29. **aequus**: *aequus* = just, considerate, benevolent; differs from *justus*, which means giving a person exactly his due and no more.

32. **ducere carmen** : to compose a poem (a metaphor probably from weaving = drawing down the threads of the song).
36. **periit** : this lengthening of the *it* before a vowel in *arida* is very unusual, but is perhaps a survival of the old rule that final *it* in verbs of the fourth conjugation is long. Cf. note, El. xii., l. 2.
situ : see supra, El. x., line 70.
37. **inviter** : be enticed into the pursuit of poetry.
arcus et arma : the Scythians were always at war, either with one another or with the neighbouring tribes.
39. **recitem**. It was customary among the Romans for a poet or writer to give a public recital of each new work he composed. This recital corresponded to the publication of a book in modern times. After the recital, and sometimes before, the poet's manuscript was circulated among his friends, who often offered suggestions and criticisms.
42. **summovet** : drives away ; *summoveo* is used especially of a lictor clearing away the crowd from in front of a magistrate.
44. **queam** : *queo* and its compound *nequeo* form their tenses like *eo*.
45. **conanti** : see note on *jubeo*, supra, El. viii., line 22.
turpe fateri : after the neut. adj., as a variation for the infin., we may use a supine ; e.g., *facile dictu, mirabile visu*.
47. **circumsonor** : *circumsono* = (i.) neut., to resound on every side ; (ii.) act., to fill every side with sound ; here the pass. = I am filled, stupefied with the sound.
48. **Et videor, &c.** Ovid became famous among the Getae, too, for his poetic powers, and he is said to have written poems in their language. He was subsequently crowned with the laurel wreath of poetry, and was allowed an exemption, as a mark of honour, from certain taxes.
49. Cf. El. i., l. 17.
51. **dignare** : *dignare* governs the direct obj. *libellum* (acc.), and the indirect obj. *venia* (abl.).
52. **condicione** : *condicio* = (1) agreement, terms ; (2) a marriage ; (3) a person married ; (4) condition, circumstances ; (5) condition, nature, manner.



VOCABULARY I. (I. 1-44)

1. 1 liber liber, -bri, m., *a book*.
- 2 fesso fessus, -a, -um, *weary*.
 lector lector, -oris, m., *a reader*.
- 3 reformida reformido, 1, *to be afraid*.
 forte adv., *by chance*.
 pudori pudor, -oris, m., *shame*.
- 4 charta charta, -ae, f., *a sheet*.
- 6 jocis jocus, -i, m., *a jest*.
- 7 viridi viridis, -e, *green*.
 lusit ludo, lusi, lusum, 3, *to play*.
 aevo aevum, -i, n., *age*.
- 8 hei interj., *alas*.
 nimium adv., *too (much)*.
 sero adv., *late*.
- 9 inspice inspicio, -spexi, -spectum, 3, *to look*.
- 10 conveniente... convenio, -veni, -ventum, 4, *to suit*.
- 11 clauda claudus, -a, -um, *lame*.
 subsidunt subsidio, -sedi, -sessum, 3, *to sink down*.
- 14 erubui erubesco, -bui, 3, *to blush*.
- 15 suffusas suffundo, -fudi, -fusum, 3, *to overspread*.
 maculosa maculosus, -a, -um, *stained*.
- 16 laesit laedo, -si, -sum, 3, *to injure*.
- 20 hospes hospes, -itis, c., *a stranger*.
- 21 furtim adv., *stealthily*.
 titubante titubo, 1, *to shake*.
- 26 lassus lassus, -a, -um, *tired*.
- 33 fulgentibus ... fulgeo, -lsi, 2, *to shine*.
- 36 querna quernus, -a, -um, *of oak*.
- 37 fallimur fallo, fefelli, falsum, 3, *to deceive*.
- 40 cingit cingo, -xi, -ctum, 3, *to surround*.

VOCABULARY II. (I. 45—II. 10)

- I. 45 *caduca* *caducus*, -a, -um, *falling*.
 46 *carpitur* *carpo*, -psi, -ptum, 3, *to pluck*.
 48 *indicat* *indico*, 1, *to point out*.
 60 *procul* *adv.*, *far off*.
 pulsus *pellō*, *populi*, *pulsus*, 3, *to drive*.
 latet *lateo*, 2, *to lie hid*.
 51 *fatetur* *fateor*, *fassus sum*, 2, *to confess*.
 62 *facinus* *facinus*, -oris, n., *crime*.
 53 *vereor* *vereor*, 2, *to fear*.
 55 *exsanguis* ... *exsanguis*, -e, (*bloodless*), *unw.*
 60 *intensi* *intonsus*, -a, -um, *unshaven*.
 candida *candidus*, -a, -um, *white*.
 61 *peregrinis* ... *peregrinus*, -a, -um, *foreign*.
 64 *lecturis* *lego*, *legi*, *lectum*, 3, *to read*.
 65 *quaerebam*... *quaero*, *quaesivi*, *quaesitum*, 3, *to seek*.
 66 *geminisse* *gigno*, *genui*, *genitum*, 3, *to produce*.
 68 *jussus* *jubeo*, *jussi*, *jussum*, 2, *to order*.
 69 *vicinus* *vicinus*, -a, -um, *near*.
 71 *libellis* *libellus*, -i, *a little book*.
 72 *atria* *atrium*, -ii, n., *a hall*.
 tangere *tango*, *tetigi*, *tactum*, 3, *to touch*.
 passus *patior*, *passus sum*, 3, *to suffer*.
 76 *evictus* *evinceo*, -vici, -victum, 3, *to conquer completely*.
 77 *turba* *turba*, -ae, f., *a crowd*.
 78 *ades* *adsum*, -fui, -esse, (*to be present*), *to favour*.
 82 *sumite* *sumo*, *sumpsi*, *sumptum*, 3, *to take*.
 II. 1 *ergo* *conj.*, *therefore, so*.
 visere *viso*, *visi*, *visum*, 3, *to go to see*.
 2 *jacet* *jaceo*, -ui, 2, *to lie*.
 8 *ustus* *uro*, *ussi*, *ustum*, 3, (*to burn*), *to blast*.

VOCABULARY III. (II. 11—III. 45).

- II. 11 portubus ... portus, -us, m., *a harbour.*
 12 perdere perdo, -didi, -ditum, 3, *to destroy.*
 16 corda cor, cordis, n., *a heart.*
 17 requievit ... requiesco, -evi, 3, *to grow quiet again.*
 18 tellus tellus, -uris, f., *the earth.*
 20 nive nix, nivis, f., *snow.*
 21 desiderium... desiderium, -i, n., *yearning.*
 22 restat resto, -stiti, 1, *to remain.*
 25 minata minor, 1, *to threaten.*
 29 cessantia ... cesso, 1, *to delay.*
 30 vetate veto, -ui, -itum, 1, *to forbid.*
 fores foris, -is, f., *a gate.*
- III. 1 digitis..... digitus, -i, m., *a finger.*
 4 paene adv., *almost.*
 salutis..... salus, -utis, f., *safety.*
 7 assuevimus .. assuesco, -evi, -etum, 3, *to grow accustomed.*
 11 labentia labor, lapsus sum, 3, *to glide.*
 20 amentis amens, -entis, *mad.*
 21 deficiam deficio, -feci, -fectum, 3, *to fail.*
 suppressa ... supprimo, -pressi, -pressum, 3, *to crush.*
 palato..... palatum, -i, n., *the palate.*
 23 resurgam ... resurgo, -surrexi, -surrectum, 3, *to rise again.*
 27 liquet liqueo, liqui or licui, 2, *to be clear.*
 29 implevit impleo, -evi, -etum, 2, *to fill.*
 30 vivendi vivo, vixi, victum, 3, *to live.*
 31 parcere parco, peperci, parcitum or parsum, 3, *to spare.*
 35 integer integer, integra, integrum, *whole.*
 37 moriemur ... morior, mortuus sum, 3, *to die.*
 39 lecto lectus, -i, m., *a couch.*
 42 accedent..... accedo, -essi, -essum, 3, *(to approach), to be added.*

VOCABULARY IV. (III. 46—IV. 18).

- III. 46 indeploratum. indeploratus, -a, -um, *unscathed*.
 47 turbabere..... turbo, 1, *to disturb*.
 49 tendens..... tendo, tetendi, tensum, 3, *to stretch*.
 brachia..... brachium, -i, n., *an arm*.
 51 genas gena, -ae, f., *a cheek*.
 scinde scindo, scidi, scissum, 3, *to cut*.
 52 raptus rapio, -ui, -tum, 3, *to snatch*.
 57 extenua extenuo, 1, *to make slight*.
 58 jampridem ... adv., (*long ago*), *now for a long time*.
 utinam..... adv., *would that*.
 rogos rogos, -i, m., *a funeral-pyre*.
 63 vagabitur ... vagor, 1, *to wander*.
 64 hospita..... hospita, -ae, f., *a stranger*.
 67 peremptum ... perimo, -emi, -emptum, 3, *to destroy*.
 69 pulvere..... pulvis, -eris, m., *dust*.
 70 pone pono, posui, positum, 3, *to place*.
 72 caede caedo, cecidi, caesum, 3, *to cut*.
 75 ingenio..... ingenium, -i, n., *mind*.
 transis transeo, -ivi or -ii, -itum, 4, *to cross over*.
 76 cubent cubo, -ui, -itum, 1, *to lie down*.
 77 etenim conj., *for indeed*.
 79 confido confido, -isus sum, 3, *to trust firmly in*.
 82 feralia feralis, -e, *funereal*.
 serta sertum, -i, n., *a garland*.
 84 cinerem cinis, -eris, m., *ashes*.
 85 sentiet sentio, sensi, sensum, 4, *to perceive*.
 IV. 9 antennas antenna, -ae, f., *a sail-yard*.
 procella procella, -ae, f., *a storm*.
 12 onus onus, -eris, n., *a burden*.
 16 cucurrit curro, cucurri, cursum, 3, *to run*.

TRISTIA III.

VOCABULARY V. (IV. 19—V. 10).

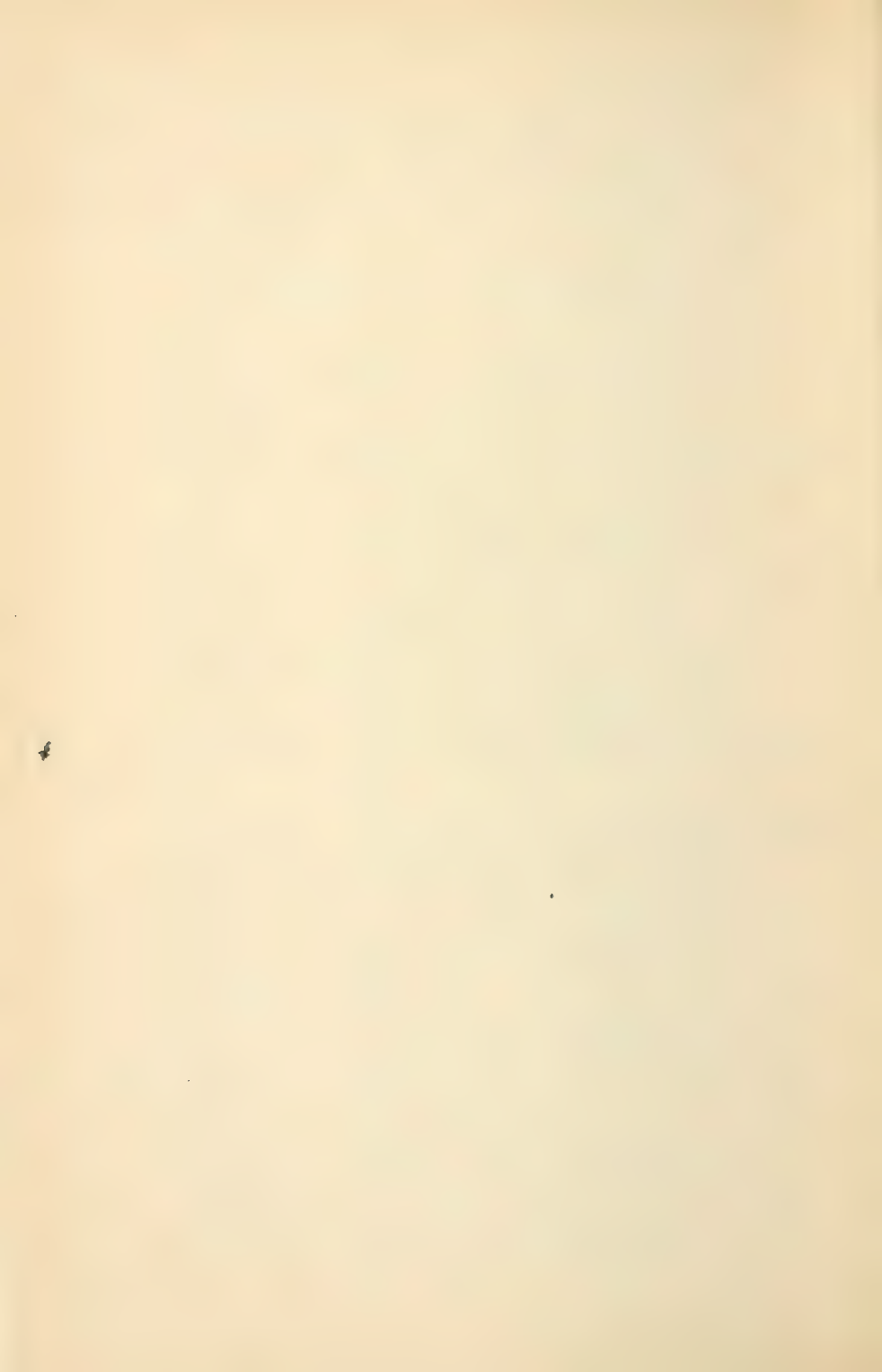
- iv. 20 occurrit occurro, -rri, -rsum, 3, *to meet*.
 21 alas ala, -ae, f., *a wing*.
 23 volabat volo, 1, *to fly*.
 25 crede credo, -didi, -ditum, 3, *to believe*.
 26 manere maneo, -si, sum, 2, *to remain*.
 28 stultus stultus, -a, -um, *foolish*.
 31 formida formido, 1, *to fear*.
 32 contrahe contraho, -xi, -ctum, 3, *to draw in*.
 vela velum, -i, n., *a sail*.
 34 frui fruor, fructus or fruitus sum, 3, *to enjoy*.
 35 voveam voveo, -vi, -tum, 2, (*to vow*), *to pray for*.
 36 haesuraque ... haereo, -si, -sum, 2, *to cling*.
 37 gementem ... gemo, -ui, -itum, 3, *to groan over*.
 40 bibi bibo, -i, -itum, 3, *to drink*.
 42 vix adv., *scarcely*.
 47 sideribus sidus, -eris, n., *a star*.
 48 astricto astrictus, -a, -um, *close, hard*.
 49 paludes palus, -udis, f., *a marsh*.
 51 ulterius comp. of *ultra*, adv. = *beyond*.
 frigus frigus, -oris, n., *cold*.
 59 sicut adv., *just as*.
 62 impositum ... impono, -posui, -positum, 3, *to place on*.
 64 cupio cupio, -ivi or -ii, -itum, 3, *to desire*.
 65 officium officium, -i, n., *duty*.
 compescit compesco, -cui, (citum), 3, *to restrain*.
 69 anceps anceps, -ipitis, adj., *dangerous*.
 72 occulte adv., *secretly*.
 v. 3 complexus ... complector, -xus sum, 3, *to embrace*.
 forsan adv., *perhaps*.
 10 veterum vetus, -eris, adj., *old*.

TRISTIA III.

VOCABULARY VI. (v. 11—vi. 38).

- v. 12 madens..... madoo, -ui, 2, *to be moist*.
 13 cernens..... cerno, crevi, cretum, 3, *to see*.
 14 auribus..... auris, -is, f., *an ear*.
 15 collo collum, -i, n., *a neck*.
 16 singultatis ... singulto, (no perf.), -atum, 1, (*to sob*), *to inter-*
rupt with sobs.
 21 tribuant tribuo, -ui, -utum, 3, *to grant*.
 22 juvant juvo, juvi, jutum, 1, *to help*.
 23 interea adv., *in the meanwhile*.
 24 quaerere quaero, -sivi, -situm, 3, *to seek*.
 25 exigua exiguus, -a, -um, *small*.
 demere demo, dempsi, demptum, 3, *to take away*.
 27 facundia facundia, -ae, f., *eloquence*.
 33 prostrasse..... prosterno, -stravi, -stratum, 3, *to throw down*.
 35 lupus lupus, -i, m., *a wolf*.
 ursi ursus, -i, m., *a bear*.
 36 quaecunq̄ue ... quicumq̄ue, quaecunq̄ue, quodcunq̄ue, *whoever*.
 39 clementia clementia, -ae, f., *mercy*.
 40 exequiae exequiae, -arum, f., *funeral obsequies*.
 41 flexas flecto, -xi, -xum, 3, *to bend*.
 42 gener gener, -eri, m., *a son-in-law*.
 43 denique adv., *lastly*.
 48 mero merum, -i, n., *unmixed wine*.
 55 praenuntius... praenuntius, -i, m., *a harbinger*.
- vi. 3 donec conj., *so long as*.
 13 sodali sodalis, -is, c., *a comrade*.
 15 nimirum adv., *doubtless*.
 28 experiare experior, -pertus sum, 4, *to try*.
 mansuetior ... mansuetus, -a, -um, *gentle*.
 31 adeo adv., *to such a degree*.
 32 caeca..... caecus, -a, -um, (*blind*), *dark*.





TRISTIA III.

VOCABULARY VII. (VII.—VIII. 12).

- VII. 2 ministra ministra, -ae, f., *a servant.*
 3 sedentem sedeo, sedi, sessum, 2, *to sit.*
 9 reverti revertō, -ti, -sum, 3, *to return.*
 10 apta aptus, -a, -um, *suitable.*
 cogere cogo, coegi, coactum, 3, *to compel.*
 12 canis cano, cecini, cantum, 3, *to sing.*
 13 pudicos..... pudicus, -a, -um, *chaste.*
 14 dotes..... dos, dotis, f., *a dowry.*
 16 fecundae fecundus, -a, -um, *fertile.*
 21 retardet retardo, 1, *to hinder.*
 22 iners iners, inertis, *sluggish.*
 26 ruboris..... rubor, -oris, m., *a blush.*
 tantummodo.. adv., *only.*
 discat disco, didici, 3, *to learn.*
 31 desidiae desidia, -ae, f., *sloth.*
 33 decens decens, -entis, *beautiful.*
 34 ruga ruga, -ae, f., *a wrinkle.*
 36 passu passus, -us, m., *a step.*
 38 speculum..... speculum, -i, n., *a mirror.*
 mendax mendax, -acis, *lying.*
 querere..... queror, questus sum, 3, *to complain.*
 45 caream careo, 2, *to be without.*
 50 superstes superstes, -itis, *surviving.*
 52 domitum domo, -ui, -itum, 1, *to subdue.*
- VIII. 2 semen semen, -inis, n., *a seed.*
 3 frenare..... freno, 1, *to curb.*
 dracones draco, -onis, m., *a dragon.*
 7 volatibus volatus, -us, m., *flight.*
 8 repente..... adv., *suddenly.*
 praecipue..... adv., *especially.*

VOCABULARY VIII. (VIII. 13—IX. 34).

- VIII. 13 semel adv., *once for all*.
 15 volucres volucris, -e, *swift*.
 16 protinus adv., *forthwith*.
 ales ales, -itis, c., *a winged bird*.
 18 parum adv., *too little*.
 20 sollicita sollicitus, -a, -um, *anxious*.
 quolibet adv., *to any place whatever*.
 25 aegrae aeger, -gra, -grum, *sick*.
 contagia contagium, -ii, n., *contagion*.
 28 macies macies, -ei, f., *leanness*.
 cibus cibus, -i, m., *food*.
 29 percussis ... percutio, -cussi, -cussum, 3, *to shake*.
 34 utraque uterque, utraque, utrumque, *each*.
 35 astat asto, -iti, 1, *to stand near*.
 39 necis nex, necis, f., *death*.
 40 vindicet vindico, 1, *to punish*.
 41 odio odium, -ii, n., *hatred*.
- IX. 3 coloni colonus, -i, m., *a colonist*.
 6 constat consto, -iti, -atum, 1, *to be certain*.
 caede caedes, -is, f., *slaughter*.
 rate rates, -is, f., *a ship*.
 10 remos remus, -i, m., *an oar*.
 11 speculator ... speculator, -oris, *a sentinel*.
 13 aggere agger, -eris, m., *a mound*.
 20 morandus ... moror, 1, *to delay*.
 23 oblata offero, obtuli, oblatum, offerre, *to offer*.
 26 perforat perforo, 1, *to pierce through*.
 divellit divello, -velli, -vulsum, 3, *to rend asunder*.
 28 dissipat dissipo, 1, *to scatter*.
 34 consecuisse... conseo, -secui, -sectum, 1, *to cut to pieces*.

TRISTIA III.

VOCABULARY IX. (x. 1—x. 68).

- x. 2 superest supersum, -fui, -esse, *to survive.*
 7 tepet..... tepeo, -ēre, 2, *to be warm.*
 8 repellit..... repello, reppuli, repulsum, 3, *to drive back.*
 9 squalentia ... squalleo, -ui, 2, *to be rough.*
 10 marmoreo ... marmoreus, -a, -um, *of marble.*
 13 pluviae..... pluvia, -ae, f., *rain.*
 15 deliquit..... deliquesco, -licui, 3, *to melt away.*
 16 bima..... bimus, -a, -um, *two years old.*
 19 pellibus pellis, -is, f., *a skin.*
 sutis suo, -i, -tum, 3, *to sew.*
 braccis braccæ, -arum, f., *trousers.*
 21 glacie glaciæ, -ei, f., *ice.*
 capilli capillus, -i, m., *the hair.*
 22 barba barba, -ae, f., *a beard.*
 23 testæ testa, -ae, f., *a jar.*
 frusta frustum, -i, n., *a piece.*
 concrecant ... concreasco, -evi, -etum, 3, *(to grow together), to*
 congeal.
 27 latices latex, -icis, m., *(a liquid), water.*
 30 serpit serpo, serpsi, scriptum, 3, *to crawl.*
 32 ungula ungula, -ae, f., *a hoof.*
 34 plaustra plastrum, -i, n., *a waggon.*
 38 lubrica lubricus, -a, -um, *slippery.*
 46 findere findo, fidi, fissum, 3, *to cleave.*
 ligatos ligo, 1, *to bind.*
 53 siccis..... siccus, -a, -um, *dry.*
 55 pollens pollens, -ntis, *mighty.*
 sagitta sagitta, -ae, f., *an arrow.*
 59 stridentia..... strideo or strido, -di, 2 or 3, *to creak.*
 61 lacertis..... lacertus, -i, m., *the arm.*
 63 hamatis hamatus, -a, -um, *hooked.*
 68 vomere..... vomer, -eris, m., *a ploughshare.*
 sulcat sulco, 1, *to furrow.*

TRISTIA III.

VOCABULARY X. (x. 69—xi. 60).

- x. 71 pampinea..... pampineus, -a, -um, *full of vine-leaves.*
 72 musta mustum, -i, n., *new wine.*
 78 reperta reperio, repperi, repertum, 4, *to discover.*
- xi. 3 lacte lac, lactis, n., *milk.*
 4 silices silex, -icis, f., *a flint.*
 5 porrigat porrigo, -rexi, -rectum, 3, *to stretch.*
 8 ursa ursa, -ae, f., *a she-bear.*
 11 avidis avidus, -a, -um, *greedy.*
 13 septus sepio. -psi, -ptum, 4, *to fence in.*
 16 careo..... careo, 2, *to be without.*
 pignoribus ... pignus, -oris, n., *a pledge.*
 20 diserta disertus, -a, -um, *eloquent.*
 21 licet licet, licuit *and* licitum est, 2, *it is allowed.*
 25 proteris protero, -trivi, -tritum, 3, *to crush.*
 26 busta bustum, -i, n., *a tomb.*
 30 simulacra..... simulacrum, -i, n., *an image.*
 31 amaris amarus, -a, -um, *bitter.*
 37 carnifici carnifex, -icis, m., *executioner.*
 38 mersa mergo, mersi, mersum, 3, *to sink.*
 40 torruit torreo, -ui, tostum, 2, *to make hot.*
 44 probanda probo, 1, *to approve.*
 45 adapertile..... adapertilis, -e, *able to be opened.*
 tauri..... taurus, -i, m., *a bull.*
 47 carbonibus ... carbo, -onis, m., *coal.*
 ure uro, ussi, ustum, 3, *to burn.*
 48 mugiet mugio, 4, *to bellow.*
 49 penses penso, 1, *to pay.*
 57 sitim..... sitis, -is, f., *thirst.*
 58 gaudia gaudium, -ii, n., *joy.*
 60 dolere doleo, -ui, 2, *to grieve.*

TRISTIA III.

VOCABULARY XI. (XI. 61—XII.).

- XI. 61 collatus confero, contuli, collatum, conferre, *to compare.*
 65 tenuent tenuo, 1, *to make small.*
 oblivia oblivium, -ii, n., *forgetfulness.*
 66 cicatricem ... cicatrix, -icis, f., *a scar.*
 67 sortis sors, sortis, f., *a lot.*
 73 fingere fingo, finxi, fictum, 3, *to invent.*
 74 experiare ... experior, -pertus sum, 4, *to have experience of.*
- XII. 1 minuunt..... minuo, -ui, -utum, 3, *to lessen.*
 peracto perago, -egi, -actum, 3, *to complete.*
 5 hilares hilaris, -e, *cheerful.*
 6 nata nascor, natus sum, 3, *to be born.*
 serente sero, sevi, satum, 3, *to sow.*
 7 prata pratum, -i, n., *a meadow.*
 9 hirundo hirundo, -inis, f., *a swallow.*
 10 trabibus..... trabs, -bis, f., *a beam.*
 cunas cunae, -arum, f., *(a cradle), a nest.*
 12 cacumen..... cacumen, -inis, n., *a point.*
 13 palmite palmes, -itis, m., *a vine-sprig.*
 gemma gemma, ae, f., *a bud.*
 15 turgescit ... turgesco, -cere, 3, *to swell up.*
 18 garrula garrulus, -a, -um, *chattering.*
 20 pila..... pila, -ae, f., *a ball.*
 trochus trochus, -i, m., *a hoop.*
 21 oleo..... oleum, -i, n., *oil.*
 30 stridula stridulus, -a, -um, *creaking.*
 bubuleus ... bubuleus, -i, m., *a ploughman.*
 33 sedulus sedulus, -a, -um, *zealous.*
 36 ararit aro, 1, *to plough.*
 42 noto notus, -i, m., *south wind.*
 53 penetrare ... penetrare -is, n., *an inner room.*

VOCABULARY XII. (XIII. and XIV.)

- XIII. 5 pudor pudor, -oris, m., *shame*.
 8 temptasses ... tempto, 1, *to try*.
 14 alba albus, -a, -um, *white*.
 15 fumida fumidus, -a, -um, *smoking*.
 16 mica mica, -ae, f., *a morsel*.
 turis tus, turis, n., *incense*.
 17 libaque libum, -i, n., *a cake*.
 18 favente faveo, favi, fautum, 2, *to favour*.
- XIV. 1 cultor cultor, -oris, m., (*a worshipper*), *supporter*.
 antistes antistes, -itis, e., (*president*), *priest*.
 3 incolumem... incolumis, -e, *unharméd*.
 6 artificii artifex, -icis, e., *a composer*.
 7 immo adv., *nay rather*.
 14 stirps stirps, stirpis, f., *race*.
 16 tutori tutor, -oris, m., *a guardian*.
 sarcina sarcina, -ae, f., (*a bundle*), *burden*.
 18 palam adv., *openly*.
 19 mutatae muto, 1, *to change*.
 volumina ... volumen, -inis, n., (*a volume*), *book*.
 20 rapta rapio, -ui, -tum, 3, *to seize*.
 26 diverso diversus, -a, -um, *different*.
 27 aestimet..... aestimo, 1, *to think*.
 31 tot adv., *so many*.
 37 alarque alo, -ui, -itum or -tum, 3, *to nourish*.
 38 arcus arcus, -us, m., *a bow*.
 41 secedam secedo, -cessi, -cessum, 3, *to withdraw*.
 42 infestos infestus, -a, -um, *hostile*.
 clausa..... claudo, -si, -sum, 3, *to shut*.
 49 inmixta inmisceo, -scui, -stum or -xtum, 2, *to intermingle*.
 51 venia venia, -ae, f., *pardon*.

TRISTIA III.—TEST PAPERS.

NOTE.—Students of University Correspondence College will receive Solutions to all the Test Papers, but Answers to Nos. 6—9 are NOT to be sent in to the Tutor. In Test Papers 10—14, two sections only of the 2nd question in each Paper, and two sections only of the 3rd question, are to be answered.

Test Papers 1—5 and 10—14 are on *Metamorphoses XI.*

TEST PAPER 6. (I. 1. — III. 46.)

1. Translate :—(a) El. I., ll. 11—18, *Clauda quod ... terra fuit.*
(b) El. II., ll. 9—13, *Quique fugax ... malis animus.*
2. What is the meaning of ?—
 - (a) *A sacris quae via nomen habet.*
 - (b) *Fallebat curas aegraque corda labor.*
 - (c) *Quem mihi nunc animum dira regione jacenti
Inter Sauromatas esse Getasque putes ?*
 - (d) *Quicquid et amissa restat in urbe mei.*
 - (e) *In genus auctoris miseri fortuna redundat
Et patimur nati quam tulit ipse fugam.*

3. (a) Give the gender and genitive singular of the following :—*sulutis, digdis, tellus, corda, portubus, atria, iucis, aevo.*

(b) Give the principal parts of *assuecimus, cessantia, latentia, parcere, vivendi, jussus, fatetur, carpitur.*

TEST PAPER 7. (III. 46 — VI. 38.)

1. Translate :—(a) El. IV., ll. 71—78, *Nec meus ... idem.*
(b) El. VI., ll. 27—30, *Nec breve ... pudor.*

2. (a) Parse the following words :—*protrahit, amet, occulte, scite, absim, vos, animo, quisque, levato, manum, contacti, idem.*

(b) Trace the various meanings of *tueor, instar, perusta, voltus, valeo, pendo.*

3. (a) Give the present indicative and subjunctive of *nolo, malo, volo, and possum.*

(b) Give the principal parts of *cerno, pendo, pendeo, experior, prostrasse, quaerere, bibi, tangere, frui, haesura, confido, scinde.*

(c) Give the comparative of *proxima, occulte, recens, pius*; and decline *domus, anceps, and tergum.*

TEST PAPER 8. (VII.—X.)

1. Translate:—(a) El. VII., ll. 13—18, *Nam tibi ... fui.*

(b) El. IX., ll. 17—22, *Et quamquam ... tulit.*

2. (a) Trace the various meanings of *cesso, lacus, gurgēs.*

(b) What is the meaning of—*Vix ossa legit maries; Mellis defendimur Histro: Luloricaque annulus testa premebat aquās?*

(c) Parse—*periret, aspici, atque, fus, attrahat, mirandus.*

3. (a) Compare *mala, vetus, incers.*

(b) Give the genitive singular of *ver, pecus (f.), pecus (n.), neq, via.*

(c) Decline *bōs* (sing. and pl.), and give present tense of *nequeunt.*

TEST PAPER 9. (XI.—XIV.)

1. Translate:—(a) El. XII., ll. 45—50, *Is precor ... hospes erit.*

(b) El. XIV., ll. 41—46, *Nec quo ... loqui.*

2. (a) Parse—*possit, reddita, magni, pedibus, supposuisse, conanti, turpe, fateri, mihi.*

(b) Trace the various meanings of *condicio, pubesco, conciliare, pendo.*

3. (a) Decline in full *Busiride, preces, vices.*

(b) Compare *miser, facilis, parvus, male, bene.*

(c) Give the meaning of the following words:—*palam, quondam, tot, toties, protinus, penetrare, cacumen, sitim, situm, sēro, sēro, ora, ossa, opera, mali.*

TEST PAPER 15. (I. 1 — III. 46.)

1. Translate — (a) *El. I., ll. 29—54, Inde tenax ... pennisque pueri.*
(b) *El. III., ll. 19—24, Quis vltim ... vlti.*
2. Translate the following passages, and write short notes on the words in italics:—
 - (a) *Causa superpositas accipit testate curvae ad
Servatos cives indicat Injux ope.*
 - (b) *Nat vos, Pterides, nec stirps Letia, necro
Docta succellit tacha talentis opem.*
 - (c) *Ut via finita est et opus requiescit cuncti,
Et pueras talis est vltis tacta manu.*
 - (d) *Quantum erat, o magni, mactare parare, dicit,
Ut saltim patris sustulimur hunc.*
3. (a) Give the principal parts of *possideo*, *oppugno*, *sequor*, *ful-
positus*, *peto*, *delinquo*, *querentes*, *colitas*, *fallor*, *laet*.
(b) Write very short notes on—*Oris*, *sed miserum*, *promissis*, *peris*.
(c) Explain—*Leuandis* *de*, *detulit* *causida*, *regis* *per*, *Apollinis* *ora*.

TEST PAPER 16. (III. 46 — VI. 38.)

1. Translate — (a) *El. IV., ll. 7—12, Nam quomodo ... omnia.*
(b) *El. V., ll. 25—30, Saepe leuandis ... mactat.*
2. Translate the following passages, and write short notes on the words in italics:—
 - (a) *Juvenis Thibana percipuum
Sapposuit tremulo rogo vacante auro.*
 - (b) *At miser Elpior tecum delapsus ab alto
Occurrit rogo delata nudaque auro.*
 - (c) *Proxima sideribus tellus Erymanthiae Dives
Me tenet astricta terra perusta gelu.*
 - (d) *Quae dicit Eumachia fuerit elementa, Foveae
Dardelique docent fossatis exequiat.*
 - (e) *Idque ita, si nullum scelus est in peccora nostrum
Principumque mei criminis error habet.*
3. (a) Distinguish—*simulare* and *disimulare*; *querentes*, *querens*, *petens*, *peto*, and *petens*; *colitas* and *colat*; *colit* and *colit*; *quomodo* and *quomodo*; *leuandis*, *leuandis*, and *leuandis*; *colitis* and *colitis*; *de* and *de*; *rogo* and *rogi*.
(b) Who or what were Eumachia, Dardelis, Merope, Tantalus, Bosphorus, Pontus, Naso?

TEST PAPER 17. (VII. 1—X. 78.)

1. Translate :—(a) *El. VIII., ll. 19—24, Forsitan hæc olim ... languor habet.*
(b) *El. X., ll. 21—26, Sæpe sonant ... aquæ.*
2. Translate the following passages, and write short notes on the words in italics :—
(a) *Itus et est subito, qui modo /vessus erat.*
(b) *Cumque locum sacrosque hominum cultosque sonumque Cernimus, et quid sim quid fuerimque scabam.*
(c) *Sed vetus huic nomen positaque antiquus urbis /Constat ab /Ahyrri modo fuisse hinc.*
(d) *Et quamvis hircæ pectatis insonet /Fluctus in /obsesso gurgite nullus erit.*
(e) *Quæ unquam totum ferre aut /abdurare possent /Et cremat insones hircæ flamma casas.*
3. (a) Give the principal parts of *consonant, conjuat, ceteri, percussis, oblata, amaranthæ, divellit, dico, quaere, quaerere, sentire.*
(b) Who were Leander, the Minyæ, Triptolemus, Lesbia vates, conscia Colchis?

TEST PAPER 18. (XI. 1—XIV. 52.)

1. Translate :—(a) *El. XI., ll. 39—44, Sæviôr es ... prebanda mei.*
(b) *El. XIII., ll. 13—18, Scilicet ... preces.*
2. Translate the following passages, and write short notes on the words in italics :—
(a) *Longior antiquis visa /Tamiis hiems, /Impositamque sibi qui non bene pertulit /Hælex /Tempora nocturnis æqua diurna facit.*
(b) *Nunc ubi perfusa est /oïso labente, /juventus /Defessos artus /Virgine tinguit aqua.*
(c) */Palladis exemplo de me sine matre creata /Carmina sunt.*
(d) *Æquus erit scriptis, quorum /cognoscere esse /Exilium tempus barbariamque locum.*
3. (a) What is meant by Objective Genitive, Subjective Genitive, Predicative Dative, Accusative of Respect, Ablative Absolute? Give an instance of each.
(b) Explain the following phrases :—*garrula bella fori; mutatae ter quinque volumina formæ; Euisendus falso nomine dictus certe gratior hujus erit.*
(c) Give the principal parts of *frangere, premo, quaero, quaeso, traho, experiare, structis, turgescit, porripit, penset, dempto, uris, serente.*

OVID'S TRISTIA.

BOOK III.

A TRANSLATION.

I.

" I, THE book of an exile, being sent, come fearily into this city - give, O friendly reader, a gentle hand to my weariness; and do not be frightened lest perchance I should be a disgrace to thee. No line in these sheets teaches love. Such is the fortune of my master, that, unhappy wretch, he ought not to hide it by any jests. That unlucky sportive work, too, which he did once in his flourishing time of youth, he, alas! too late, condemns and hates. Look at what I carry: thou wilt see here nothing but what is doleful, the strain suiting its circumstances. That my lame verses sink in alternate lines, this is caused by the measure of the foot, or by the length of my journey. The reason why I am neither yellow with cedar, nor smoothed with pumice, is that I blush to be better cared for than my master. The reason why the stained letters are overspread with blots, is that the poet himself injured his work by his tears. If perchance anything shall appear to be written in bad Latin, the reason is, the land in which he wrote was barbarian. Tell me, O readers, if it is not a hard question, whither I must go a stranger-book in that city, and what abodes am I to make for?" When I had said this stealthily with faltering tongue, there was scarcely one who would show me the way. " May the gods grant to thee, what they have not given to the poet who wrote me, the power

of living quietly in thy own country. Come, lead the way; for I will follow, although over land and sea I am wearily dragging my foot from a distant sphere." He obeyed, and leading me, says: "This is Cæsar's forum: this is the way which has its name from the sacred rites: this is the place of Vesta which preserves the statue of Pallas and her fires: here was the small palace of ancient Numa." Then, seeking the right, "That," he says, "is the gate of the Palatine: here is the temple of Jupiter Stator: this was the first spot on which Rómé was built." While I am admiring each thing, I see pillars noticeable with their shining arms, and a house worthy of a god. "And is this the abode of Jupiter?" I said. The oak garland gave a presentiment to my mind, so that I thought it was. And when I heard who was the owner, I said: "I am not mistaken, and it is true that this is the house of great Jupiter. Why, however, is the gate covered with the laurel attached to it, and why does this hardy tree throw its venerable leaves round it? Is it because that house has earned everlasting triumphs? Is it because it is always loved by the Leucadian gods? Is it because it is itself festive, or because it makes all things festive? Is it a mark of the peace which it has bestowed on all lands? And has that house unending honour just as the laurel is always green, and is not plucked when its leaves are falling? The reason of the wreath placed above is proved by the writing: it shows that Roman citizens were preserved by his help. Add to the number of those thou hast preserved, O most kind Father, one more citizen who lies hidden banished far off in the earth's limit: the cause of his punishment, which he confesses he deserves, was not his crime, but his mistake. Hapless that I am, I both fear the place and fear its owner, and my letters shake with alarm and trembling. Dost thou see that my sheet is pale with a wan colour? Dost thou see that my couplets are in trepidation? In due time, I pray, mayst thou, O house of Cæsar, be reconciled to my parent, and be seen by him under the same masters." Then in a like course I am led to the beardless god's white temple, high with its lofty steps, where are the statues, alternate with foreign pillars, of the grand-daughters

of Belus, and their savage father with his drawn sword, and where those works, which ancient and modern artists have conceived with skilful mind, lie exposed to the view of those who will read. I was searching for my brothers; that is, with the exception of those whom their parent would wish he had not begotten. While I was searching in vain, the guardian set over that sacred spot ordered me to go from that place. I make for another temple, joined to the neighbouring theatre: this, too, was not to be approached by my feet: nor does the goddess Liberty allow me to touch her halls, which were the first to be open to learned books. The fortune of our hapless author redounds on his offspring, and we the sons suffer the banishment he himself bore. Perchance both to him and to us at some future period, Cæsar, thoroughly conquered by length of time, will be less harsh. Ye gods, I pray, and especially Cæsar (for I have not to call upon any numerous crowd of gods), favour my prayer, O greatest of gods. In the meanwhile, since I am shut out from a public position, let me lie hidden in a private place. And you, O plebeian hands, if it is allowed, take my verses confounded with the shame of being rejected.

II.

Was it then in my fate to go to see Scythia too, and the land which lies beneath the Lycaonian pole? And did you not, O Pierian maidens, or thou, O son of Latona, a skilful band, bring help to your priest? Nor is it any advantage to me that I have indeed sung innocent sportive strains, and that my Muse was more wanton than my life. But Pontus, blasted with continuous cold, now keeps me, after I have suffered very many dangers by land and sea. And I, who formerly fled from public life, and was born for careless ease, and was delicate and unfit to bear toil, am now suffering the extremest pains: nor has a harbourless sea, nor have varied journeys, been able to destroy me, and my courage was sufficient to bear up against my evils. For from suffering my body acquired strength, and endured things scarcely endurable. Yet, while I was being tossed in danger by wind and waves, my cares and sickness of

heart were beguiled by my toils. When my journeying has ended, and I have rest from my work of travelling, and have touched the land of my punishment, nothing pleases me but weeping, and a shower flows from my eyes no less copious than a stream from the snow of spring. Rome and my home come to my mind, and a yearning for my favourite spots, and whatever I have remaining in the city I have lost. Woe is me that the door of my grave has been so often knocked at, but has not at any time been opened! Why have I escaped so many swords, and why has not the storm, which has so often threatened it, overwhelmed my hapless head? O ye gods, whom I find too constantly cruel to me, whom one god has as sharers in his anger, hasten on, I pray, my lingering fate, and forbid the doors of my death to be shut.

III.

If perchance thou wonderest why this letter of mine is written by the fingers of another, the reason is, I was ill; I was ill in the farthest parts of an unknown world, and was doubtful almost of my life. What feelings wouldst thou think I had, lying in the dreadful district between the Sauromatæ and Gætæ? I can neither endure the climate, nor am I accustomed to these ruins, and somehow the land itself does not please me. My home here is not sufficiently suitable, nor the food here adapted for a sick person, and there is no one to relieve my misfortune by the art of Apollo. No friend is at hand to comfort me, or to beguile the time, as it slowly glides on, by his talk. Weary, I lie among the most distant races and places, and now that I am in this condition, everything that I have left behind recurs to me. And although all things recur to my mind, still thou, my wife, art superior to them all, and holdest more than a half of my heart. Thee I address, although thou art absent; thee alone does my voice name; no night, no day comes to me without thee. Moreover, they say that I spoke such strange words that thy name was ever on my maddened lips. If now I were to swoon away, and my tongue were to cleave to the roof of my mouth,

scarcely to be revived by pouring down wine, let some one announce that my mistress has come hither, I will rise, and the hope of seeing thee will be the cause of my strength.

25. So I am doubtful of my life, while thou, perchance, knowing naught of me, art passing there a pleasant time. Thou art not passing a pleasant time, I assert: this is clear, dearest wife, that without me thy time can only pass sadly. Still, if my lot has completed the years it was destined to complete, and if the limit of my life is so quickly at hand, what a great kindness, ye mighty gods, it would have been to spare one about to die, so that, at least, I should be buried in my native ground. Either my punishment should have been put off until the time of my death, or my death should have been hastened and come before my flight. A full citizen, lately I could well have given up this light of day, but, as it is, my life has been given me in order to die as an exile. Then I am to die so far off in unknown shores, and my doom shall be made bitter by the place itself. My body is not to wear itself away on my accustomed bed, and there shall be no one to lament for me when I am laid out in death. And no short time shall be added to my life while the tears of my mistress fall on my face: nor shall I give dying commands, nor shall any friendly hand at my last cry close my falling eyes. But a barbarian land shall cover this head of mine, unwept, without a funeral, and without the honour of a tomb. When thou hearest this, wilt thou be troubled in all thy mind, and wilt thou strike thy faithful breast with trembling hand? Wilt thou, stretching in vain thy arms towards these parts, call upon the empty name of thy hapless husband? Abstain, however, from rending thy cheeks, and tear not thy hair: this is not the first time I shall have been snatched from thee, my light. Think that I perished at the time when I had to give up my country: that death was earlier and more burdensome for me. Now, if perchance thou art able (but thou art not able, O best of wives), rejoice at the ending of my many misfortunes by my death. As far as thou art able, lessen, by bearing them with a brave heart, the evils in which thy heart now for a long while has been well experienced.

59. And would that my soul would perish with my body, and that no part of me would escape the greedy pyre! For if our spirit, being immortal, flies aloft into the empty air, and the words of the old Samian philosopher are proved true, a Roman shade will wander among the shades of Sarmatia, and will always be a stranger amid the barbarian ghosts. Yet have my bones brought back in a small urn; thus I shall not be an exile also when I am dead. No one forbids this: the Theban sister placed her dead brother beneath a grave, although the king forbade it. And mingle my bones with the leaves and dust of amomum, and bury and lay them in ground near Rome. And cut in large characters on the marble of my tomb the following verses, which the passer-by may read with hurrying eye: "I who lie here, the sportive writer about tender love, the poet Naso, have been killed through my own talent, and let it be no trouble to thee who passest by, whoever thou art that hast loved, to say, 'May the bones of Naso rest tenderly!'" This is enough in my grave; for my books are greater and more lasting memorials of myself. And these I trust, although they have harmed me, will give fame for a long period of years to their composer. Still do thou ever bring the funeral gifts for the departed, and give garlands moist from thy tears. Although the fire shall change my body into ashes, my mournful ashes shall feel thy affectionate duty. I should like to write more, but my voice is tired with talking, and my dry tongue denies me strength to dictate. Receive my "farewell" which is uttered now, perhaps, for the last time with my lips, although the one who sends you this salutation does not himself fare well.

IV.

O thou who hast indeed always been dear to me, but especially well known in time of adversity after my fortunes had fallen, if in aught thou believest a friend who has been taught by experience, live for thyself, and flee far from great names; live for thyself, and, as far as thou art able, avoid bright magnificence: it is from the bright citadel of heaven that the cruel lightning comes. For

although the powerful alone are able to confer benefit, the powerful man, should he not prefer to confer a benefit, can do the most injuries. The lowered sailyard escapes the wintry storms, and broad sails cause more fear than small ones. Seest thou how the light cork floats on the top of the wave, although the heavy weight sinks together with itself the nets tied to it? If I, who am now advising, had received this advice before, perchance I should now be in the city in which I ought to have been. While I lived with thee, while the light breeze bore me, my bark sped over quiet waters. He who falls on a level soil (yet this thing itself scarcely happens) falls in such a way as to be able to rise after touching the ground; but the wretched Elpenor, slipping down from his lofty roof, meets his king as a feeble shade. What good was it that Dædalus plied his wings in safety, while Icarus impresses the boundless waters with his name? Forsooth, because the latter flew high, the former flew lower down: for both had wings which were not natural. Believe me, that man has lived well who has kept himself well hidden, and everyone ought to keep within his means. Eumedes would not have been childless if his foolish son had not coveted the horses of Achilles. Nor would Merops have seen his son in flames, nor his daughters changed into trees, if, as a father, he had owned his son Phæthou. Do thou, too, always dread what is too high, and draw in, I pray, the sails of thy course of life. For thou art worthy to run through the space of life with foot that shall not stumble, and to enjoy a fate brighter than mine. Thou deservest, through thy gentle goodness, and through thy loyalty which will remain in my thoughts for ever, that I should offer these prayers for thee. I saw thee mourning over my fate with such a look as one would think was on my face. I saw thy tears falling over my face, and drank them in at one and the same time together with thy faithful words. Now, too, thou defendest with zeal thy friend who is withdrawn from thee, and thou art lightening evils which can scarcely in any part be lightened. Live without envy, and without glory go through thy quiet years, and join to thyself the friendship of thy equals; and love the name of thy Naso:

the name alone as yet is not an exile : Scythian Pontus has all the rest.

47. The land next to the constellation of the Erymanthian Bear, a region parched with hard ice, detains me. The Bosphorus, and Tanais, and the Scythian Marshes, and a few (other) names of a place scarcely well enough known, are victorious. There is nothing beyond except uninhabitable cold : alas, how near to me is the extremity of the earth ! But far off is my country, far off my dearest wife, and whatever delight I had there after these two. Still they are present here as things which it is not possible to touch bodily : they can all be perceived by my mind. Before my eyes strays the image of my home, the city and the shape of the places in it, and my former deeds approach each in its own place. Before my eyes is the vision of my wife just as if she were present : she makes my fortunes heavy ; she (too) makes them light to bear. She makes them heavy, in that she is absent ; she makes them light in that she shows her love, and bravely supports the burden that is placed upon her. You, too, my friends, whom I desire to mention, each by his name, you remain constantly in my heart ; but a cautious fear restrains me from performing that duty, and I think that you yourselves are unwilling to be inserted in my song. You desired it before, and it was like a pleasing honour for your names to be read in my verses. But since it is dangerous, I will address each one within my own heart, and will be a cause of fear to no one. Nor shall my verses through any token betray my concealed friends. If anyone has loved me secretly, let him love me secretly : yet know that you are always present in my mind, although I am separated and away from you by a far distance. And I pray you lighten my evils in some way, each as much as he is able, and deny not a loyal hand to your prostrate friend. So may Fortune remain prosperous to you, and may you never, meeting with a similar fate to mine, ask (of your friends) the same favour.

V.

My enjoyment of friendship with thee was slight, so that thou couldst hide it without difficulty : nor hadst thou,

when perchance my ship was sailing under a favourable wind, embraced me with closer bonds than now. When I fell, and all in fear fled from my destruction, and turned their backs upon my friendship, thou didst dare to touch a body smitten with the fires of Jupiter, and to approach the threshold of a house given up to mourning. And this kindness which scarcely two or three of my old friends showed to wretched me, thou, a new acquaintance, proved by no long intimacy, dost display. I saw thy troubled looks, and noticed what I saw, thy face moist with weeping, and paler than my own. And seeing thy tears falling at each word, with my mouth I drank those tears, with my ears those words. And I took thy arms as they hung round my sorrowful neck, and thy kisses interrupted with the sound of sobs. By thy power, too, dear friend, I am defended when absent (thou knowest that "dear friend" stands in the place of thy real name). And I keep, moreover, many signs of thy open kindness which shall not depart from my heart. May the gods grant thee power always to defend thy friends, and mayest thou help them when they are in more fortunate circumstances than I! Yet if in the meanwhile thou askest (and it is believable that thou shouldst ask it) what it is that I, a ruined man, am doing in these shores—I am dragging myself along with a slight hope, which please do not take from me, that the bitter deity of the god may be soothed. Whether my expectation is rash, or whether that good fortune is allowed me, do thou, I pray, prove that what I desire is possible, and whatever eloquence of tongue thou hast, apply it all for the purpose of showing that my prayer can be of avail.

31. For the greater a man is, the more easily appeased is he from his anger, and easy are the changes which a noble character undergoes. It is enough for the high-souled lion to have overthrown the body of his enemy: the fight is at an end when his enemy lies low. But the wolf, and filthy bears, and all the less noble wild beasts, continue their attack even on the dying. What have we greater than brave Achilles at Troy? he could not endure the tears of the old Dardanian. Poros and the funeral obsequies of Darius show how great was the mercy of the Emathian general. Nor let

me mention instances of merely man's anger being turned into something milder: he who was formerly Juno's enemy is now her daughter's husband. In short, I cannot but hope for some salvation since the cause of my punishment is not a deed of blood. I have not, in seeking to bring about universal destruction, attacked the life of Cæsar, which is a life belonging to the whole world. I have said nothing, my tongue has not been defiled by talking, no unholy words have slipped from my mouth through excessive drinking. I am punished because my eyes have unknowingly seen a crime, and my sin is that I had sight. I cannot, indeed, excuse myself from the whole of my fault, but mistake is part of my crime. A hope therefore remains that this fact will cause him (the Emperor) to soften my punishment on the terms of changing the place of my exile. Would that bright Lucifer, the harbinger of the shining sun, may give rein to his horse and bring on the rising of those days!

VI.

The bond of friendship with me, O dearest friend, thou neither wishest, nor, if perchance thou wishest, art thou able to hide. For as long as it was allowed no other was more dear to me than thou, nor was anyone more closely knit to thee in the whole of the city than I. And that was so thoroughly well proved to the people, that our love was almost better known than thou or I. And that sincerity of mind which thou hast among thy dear friends is known by that man himself (Augustus) whose friendship thou cultivatest. Nothing didst thou hide so that I was not aware of it, and many things didst thou disclose to be concealed in my breast. And thou wast the only man to whom I told every secret I had, with the exception of the secret which was my ruin. And if thou hadst known that too, thou wouldst now be enjoying thy friendship with me in safety, and through thy advice, my friend, I should have remained unharmed. But my fate was doubtless dragging me on to punishment: it will shut up every way to my good and advantage. Yet whether I could have avoided this evil by caution, or whether no method is strong enough to conquer

fate, do thou nevertheless remember me, thou who art most closely united to me by long acquaintance, and art almost the greatest part of my regret; be mindful of me, and if influence has given thee any power, I ask thee to use it on my behalf; so that the anger of the offended deity may be gentler, and my punishment may be lighter by changing the place of its infliction. And this I ask, only if there is no crime in my heart, and if a mistake is the beginning of my sin. It is neither a short story nor a tale one to tell by what chance my eyes became aware of the fatal misfortune. And my mind dreads that time, just as it dreads its own wounds, and by the mention of it the very shame is renewed. And all those things which can bring such shame ought to be hidden and buried in a black cloud. So I will tell nothing except that I have sinned, but by that sin I sought no profit for myself. And my crime ought to be called folly if thou wilt give the true name to the act. If this is not the case, pick out some other place, so that I may be further away (compared to which) this place is a land quite near the city.

VII.

Go thou, my suddenly written letter, the faithful servant of my words, go to greet my Perilla. Then will find her either sitting with her sweet mother, or amid the bosom of her Muse. She will leave whatever she is doing when she knows that thou comest, or what I am doing. Thou shalt say that I am alive, but in such a way that I wish I were not alive, and that my misfortunes are not made light by this so long a lapse of time; and yet that I am returning to the Muses although they have done me harm, and that I am fitting and forcing words into elegiac couplets. Say, dost thou also cling to the common proverbs and sing skilful verses after a fashion not of thy own country? For Nature, together with Fate, has given thee chaunt manners and rare endowments and genius. This genius I was the first to bring down to the Pegaean waters lest the source of the fertile stream should unpropitiously perish. I was the first to perceive this genius in the tender years of the maiden, and

as a father to his child, so was I thy leader and companion. Therefore if the fires of thy soul still remain the same, the Lesbian poetess alone shall surpass thy work. But I fear lest my fortune may now hinder thee, and after my misfortune thy heart be sluggish. Whilst it was allowed thou didst often read thy verses to me, and I read mine to thee: often was I thy judge, often thy instructor. I either lent my ears to thy newly composed verses, or when thou hadst been lazy, I was the cause of a blush to thee. Perhaps by my example, because my poor looks have injured me, thou also hast followed the deeds of my punishment. Put away thy fears, Perilla; only let no woman or man learn to love from thy writings. Therefore, most skilful maiden, put aside the reasons for sloth, and return to *liberal* arts and to thy sacred parents. That beautiful face will be spoilt by length of years, and the wrinkles of age will be on thy old forehead. Destructive old age, which comes with noiseless step, will lay its hand on thy beauty. And when someone shall say, "She was once beautiful," thou wilt grieve and wilt complain that thy mirror is deceptive. Thou hast moderate wealth, although thou art most worthy of great wealth; but suppose that it was equal to a boundless income. Fortune, forsooth, gives and snatches away, whatever it pleases, and he who was once Cræsus is suddenly Ius. Why should I mention each thing separately? We possess nothing immortal except the blessings of our heart and genius. So I, although deprived of my country, of you, and of my home, and although everything which could be taken away has been snatched from me, still I myself am accompanied by, and have enjoyment from, my genius. Caesar could have no right over this. Let anyone who likes end this life of mine by the cruel sword. Still, when I am destroyed, my fame will survive, and I shall be read so long as the Rome of Mars shall victoriously look forward from her seven hills over the conquered world. Do thou also—and may a more fortunate acquaintance with the study of poetry await thee!—as far as thou canst, avoid the destruction that will come upon thee.

VIII.

Now would I desire to mount the chariot of Triptolemus, who planted raw seed in the earth which was unacquainted with it before; now would I wish to rein the dragons of Medea which she had when fleeing from thy citadel, O Corinth; now would I desire to put on and wave about either thy wings, Perseus, or thine, O Daedalus; so that as the tender air yielded before my flight I might suddenly behold the sweet soil of my country, and the look of my deserted home, and my mindful companions, and especially the dear face of my wife. Fool, why dost thou with childish prayers wish in vain for what no day either brings or shall bring to thee? If thou canst not but desire this once for all, worship the deity Augustus, and duly pray to him whom thou hast perceived is a god. He can hand over to thee both the wings and the swift chariots. Should he grant thee thy return, forthwith thou wilt have wings even as a bird.

17. If I should beg for this (and for a greater boon I could not beg), I fear my prayers would not be sufficiently moderate. Perchance in time to come, when he has already satisfied his anger, even then with anxious heart he must be asked for this favour. In the meanwhile I ask for what is less, but what is to me nevertheless like a great boon: let him order me to go whither he likes away from this spot. Neither the climate, nor the rain, nor the soil, nor the breeze suit me. Woo is me; my body is oppressed by unceasing weariness. Whether the contagion of a diseased mind hurt my limbs, or whether the cause lie in the place of my misfortune, as soon as I have touched Pontus I am harassed by sleeplessness, and my lean flesh scarcely covers my bones, and food disgusts my mouth. My limbs are of that colour which is in autumn on leaves stricken by the first freezing blast, or injured by the newly approaching winter; nor am I relieved by the power of any medicines, and there is never absent a reason for complaint and pain. Nor am I stronger in mind than in body, but both parts are equally diseased, and I endure two sets of evils. The terrible shape of my fortune remains to be gazed upon, and

stands before my eyes as if it were a body that could be seen. And when I see the place, manners, dress and speech of the inhabitants, and when I remember what I am, and what I was, such is my passion for death, that I complain of the wrath of Caesar, because he does not punish by the sword the offences committed against him. But since he has once for all shown his hatred as a ruler in a free state, may my banishment be easier by its place being changed!

IX.

Here, too, then are Grecian cities—who would believe it!—among the names of uncivilized barbarism: hither, too, have come colonists sent from Miletus, and they have established Grecian homes among the Getae. But it is certain that the old name for this place—a name more ancient than the founding of the city—was derived from the murder of Absyrtus. For impious Medea, deserting and fleeing from her father in a ship which, made by the care of warlike Minerva, was the first to run over waters not tried by ships before, is said to have plied her oars in these shallows. But as soon as the sentinel from his lofty hill saw the father in the distance, he says: “A stranger is coming from Colchis; I recognise his sails.” While the Minyæ were hurrying in fear, while the rope was being loosened from the mound, while the anchor was being dragged up and followed their swift hands, the Colchian woman who has dared many impious deeds with her own daring hand, struck her breast, conscious of the punishment it deserved; and although her great boldness remains in her mind, paleness settled on the face of the astounded maiden. So when she looked forward on the approaching sails, she said: “We are caught, and my father must be delayed by some guile.” While she is seeking what to do, while she is turning her looks in all directions, by chance she lifted and directed her eyes to her brother. When his person presented itself to her, “We have conquered,” says she; “he by his death shall be the cause of our safety.” Forthwith she pierces with her unbending sword the side of her unoffending brother, who knew not his coming fate, nor feared

any such thing as this. And thus she rends him asunder, and scatters his limbs rent asunder through the fields, so as to be found in many places. And lest her father should be unaware of the deed, she sets out on a high rock his bloodless hands and blood-stained head, so that his father might be delayed by this new grief, and while he is collecting the dead limbs, may delay his melancholy journey. From this fact, this place is called *Tomos*, because in it a sister is said to have cut up the limbs of her brother.

X.

If anyone there is still mindful of the departed *Naso*, and if my name still remains apart from me in the city, let him know that I, placed beneath stars that never touch the water, am living in the midst of a barbarous country, The *Sauromatæ*, a wild race, and the *Bessi* and *Getæ*, surround me—names how unworthy to be celebrated by my genius! Still, while the breeze is warm, we are defended by the barrier of the *Danube*; while it flows, it drives back wars by its waters. But when sad *Winter* has brought forward her rough face, and the earth has become frozen with marble-like ice, while both the north wind has full play and the snow lies spread beneath the *Bear*, then it is clear that these nations are oppressed by a shivering climate. The snow lies thick: and lest the sun and the rain should melt it when cast upon the ground, the north wind hardens it and makes it everlasting. Therefore, when the former fall of snow has not yet melted away, another comes, and in many places the snow usually remains for two years. And so great is the power of the north wind when aroused, that it levels lofty towers to the ground, and snatches up houses and carries them away. They ward off the harmful cold by skins and sewn trousers, and of the whole body the face alone is exposed. Often their hair, when moved, rustles with the hanging icicle, and their white beard shines with the ice that has collected on it. And the wine, when taken from the jar, stands still and keeps the shape of the jar; nor do they drink draughts of wine, but pieces which are given to them.

25. Why should I tell how rivers congeal, bound together by the cold, and how brittle water is dug up from a lake? The Danube itself, which, no narrower than the papyrus-bearing river, discharges itself into the mighty ocean through many mouths, freezes its blue waters with hardening winds, and crawls to the sea with ice-covered stream. And where ships had gone, now people walk on foot; and the horse's hoof strikes the waters congealed by the cold. And over new bridges, while the waters glide beneath, Sarmatian oxen draw their barbarous waggons. Scarcely, indeed, shall I be believed; but since there would be no gain in telling a falsehood, a witness ought to obtain full belief. I have seen the mighty main become hard with ice, and a slippery shell of ice would press on the unmoved waters. Nor is it enough to have seen it; I have trodden the surface, and the top of the wave was beneath my foot, which became not moist. If formerly, O Leander, thou hadst had such a sea, thy death would not have been a charge against the narrow water of the Hellespont. Then neither can the curved dolphins raise themselves into the air; when they try, the hard winter restrains them. And although the north wind should fling about its wings and roar aloud, as the sea is covered over there will not be a wave on it. And ships shut up in the ice will stop there as if in marble, nor will the oar be able to cleave the stiff waters. I saw fish remain embedded and bound in the ice, but a part of them even then was alive.

51. So whether the cruel strength of the too powerful north wind congeals the waters of the sea, or those swelling in the river, forthwith, the Danube being made level by the dry north winds, the barbarian enemy rides over it on their swift horses—the enemy, powerful in their horses and in their far-flying arrows, devastate the land far and wide. Some fly in various directions; and as none protect the fields, their unguarded wealth is snatched away—the trifling wealth of the country, their flocks and creaking waggons, and the riches which a poor native possesses. Some are driven away captives with their arms bound behind their backs, looking back in vain upon their country and their home; some fall wretchedly pierced with barbed

arrows, for on the swift-flying steel there is a poison which has been dipped upon it. What they cannot carry or drag away with themselves they destroy, and the hostile fire burns the innocent huts. Then, too, when there is peace, they tremble with fear of war; nor does anyone furrow the ground with down-turned plough. This place either sees an enemy, or fears one which it does not see; the uncultivated earth lies untilled and deserted in rough neglect. No sweet cluster lies hidden here beneath the shade of vine-leaves, nor does fermenting new wine pile up the deep vats. The district cannot produce apples. Nor would Acontius have anything on which here he might write words to be read by his mistress. You would see here bare, leafless, treeless plains—alas! a place not to be approached by a happy man. Therefore, although the vast and mighty world opens out so far and wide, this land was discovered for my punishment.

XI.

If thou, O wicked wretch, art such as to exult over my misfortunes, and to persecute me cruelly without cessation, thou art the offspring of rocks, and wast brought up on the milk of wild beasts, and I will say that flint surrounds thy heart. What step remains further on whither thy anger may extend itself? or what deficiency canst thou see in my woes? An uncivilized country, and the inhospitable shores of Pontus, and the Manalian Bear with her north wind, look upon me. I have no intercourse of speech with this wild race; every place is full of anxious fear. And as a fleeing stag is frightened when caught by greedy bears, and as a lamb when surrounded by mountain wolves, thus I am terrified, hedged in on all sides by war-like races, the enemy almost pressing on my side.

15. Supposing it is but a slight punishment that I am deprived of my dear wife, of my country, and of my pledges of affection (my children)—supposing that I am enduring no woes except the mere wrath of Cæsar—is the mere wrath of Cæsar too little of an evil for me? And yet is there anyone to handle again my raw wounds, and

to let loose his eloquent mouth against my character? On an easy subject anyone you like can be eloquent, and the slightest strength is sufficient to break what is already battered. To overthrow citadels and standing walls is true valour; it is only cowards that crush things, however much they are already overthrown. I am not what I was. Why dost thou tread under foot an empty shade? Why dost thou attack my ashes and tomb with stones? Hector was Hector at the time when he was fighting in the war; but the same man was not Hector after he was bound to the Hæmonian horses. Remember, too, that I, as thou didst know me formerly, exist no longer: from that man there survives only this phantom. Why, haughty man, dost thou assail a phantom with bitter words? Stay, I beg, from troubling my ghost.

33. Suppose that all the charges against me are true—suppose that there is nothing in them which thou wouldst think is rather mistake than crime: lo, in banishment I am paying the penalty—satisfy thy anger to the full—burdened by exile and by the place of my exile. My lot can seem deplorable even to an executioner, and yet in the judgment of one man it is not sunk sufficiently low. Thou art more cruel than harsh Busiris—more cruel than he who heated with slow fire the artificial bull, and who is said to have given the bull to the Sicilian tyrant, and to have recommended his work of art with these words: “In this gift, O king, there is a use; but one greater than thou supposest, and not only the shape of my work is to be approved. Dost thou see on the right this flank of the bull which can be opened? Here the man whom thou wilt kill must be cast. Forthwith, when he is shut up, burn him with slow coals. He will bellow, and that will be the voice of a real bull. Now, in return for this invention, so that thou mayest pay a gift with a gift, give me, I beg, a reward worthy of my genius.” So spake he; but Phalaris said: “O thou marvellous discoverer of punishment, do thou thyself at once be the first to try thy work.” There was no delay; burned in the flames which he had cruelly invented, he produced a double sound from his groaning mouth.

55. What have I, amid Scythia and the Getæ, to do with the Sicilians? My complaint returns to thee, whoever thou art. And so that thou mayest satisfy thy thirst in my gore, and bear in thy greedy breast as many joys as thou wishest, so many woes have I endured in my flight on land, and so many by sea, that I think even thou wouldst grieve when thou hast heard them. Believe me, if Ulysses is to be compared to me, the anger of Neptune is less than was that of Jupiter. Therefore, whoever thou art, do not re-open the charges against me, and take thy rough hands from my grievous wound. And that oblivion may weaken the report of my fault, let my deeds heal up with a scar; and, mindful of human fortune which raises people and also crushes them, do thou thyself fear its uncertain changes. And since—what I never thought could happen—thou hast the greatest care for my affairs, there is nothing for thee to fear. My lot is most wretched; Cæsar's anger draws with it every evil. And that this may be the more clear, and that I may not be thought to invent it, I would that thou thyself shouldst try my punishment.

XII.

Now the zephyrs lessen the cold, and the year having been finished, the winter at Tomi has seemed longer than former winters; and the Ram which did not safely carry Helle, who was riding on him now, makes the time of the day equal to that of the night. Now boys and cheerful girls are gathering violets, which come and are produced in the country with no one to plant them. And the meadows are clothing themselves with flowers of many colours, and the cuckooing bird sings his spring-song with untaught throat. And the swallow, in order to lay aside the charge of being a wicked mother, builds her nest and little home beneath the beams of the roof. And the grass, which lay buried and hidden beneath the furrows of Ceres, comes forth and extends its tender top from the ground; and in whatever place the vine is found, there the bud is starting from the sprig. But the vine is far removed from the shore of Getæ; and in whatever spot a tree is found,

the branch swells on the tree. But trees are far removed from the borders of Gate. In Rome yonder they have a holiday, and the chattering wars of the woody forum give place to a continuous series of games. Now they are employing horses; now they are playing in light arms; now (they are throwing) the ball; now they are rolling the swift circular hoop; now the young men, after they have sprinkled themselves in slippery oil, are moustening their weary limbs in the Virgin's water. The stage is flourishing, and the applause grows hot with enthusiasm for different people; and instead of the noise of three forums, there is heard the noise of three theatres. O thrice happy, O immeasurably happy, is he who is not debarred from, but may enjoy (the delights of) Rome!

27. But I am perceiving the snow melted by the spring sun, and the waters which are no longer dug up in the hard lake. Nor is the sea congealed with ice; nor, as before, does the Sarmatian ploughman drive the creaking waggons over the Danube. Yet some vessels will be beginning to sail hither, and some ship will be a visitor on the Pontic shore. Zealously will I run to meet the sailor; and, having greeted him, I will ask why he comes, who he is, and from what parts? He, indeed, doubtless from some near district, as it will turn out, will have ploughed in safety none but the neighbouring waters. Rarely does a sailor cross over so large a stretch of sea from Italy; rarely does he come to these harbourless shores. Yet whether he knows Greek or Latin (he will be welcome); at least, he will be more welcome for knowing Latin. It is possible, too, that someone from the mouth of the straits of the Hellespont, or from the waves of the long Propontis, may have set sail hither under a steady south wind—whoever it is, he can bring back the news with mindful voice, and become a part and step of report. May he be able, I pray, to tell of the triumphs of Cæsar that he has heard of, and of the vows paid to Latian Jove, and may he be able to tell that thou, O rebellious Germany, hast at length placed thy troublesome head beneath the feet of the great general! Whoever shall bring me this news (and I shall grieve for not having seen it myself) shall forthwith be the guest of

my house. Woe is me ! Is the house of Nero now in the Scythian world, and does my punishment now allot me a place of its own instead of a hearth of my own choice ? O ye gods, grant that Cesar may be willing that this shall be not my inner abode and home, but merely the temporary resting-place of my punishment !

XIII.

Lo, my birthday is at hand, at its due season, superfluous, indeed, for what advantage is it to have been born ! Cruel day, why didst thou come (to add) to the wretched years of an exile ! Thou shouldst have put a limit on them once and for all. If thou hadst any care for me, or if thou hadst any shame in thee, thou wouldst not follow me beyond my country ; and in whatever place I was first as a child known to thee, in that place thou shouldst have tried to come to me for the last time ; and in leaving me—the same as my friends did—thou also in the city shouldst have sadly said farewell. What hast thou to do with Pontus ! Surely the anger of Cesar has not sent thee, too, to the farthest soil of the cold world ? Forsooth, dost thou expect thy usual wonted honour, that the white robe should hang down from my shoulders, that the smoking altar should be girt with garlands of flowers, that the morsel of frankincense should crackle in the sacred fire, that I should duly offer the cakes which distinguish my birthday, and that I should utter auspicious prayers with mouth of good-omen ! I am not so placed, nor are my circumstances such that I could be glad at thy arrival. A funeral altar, girt with melancholy cypress, and a flame ready on the raised pyre, are fitting for me. It pleases me not to offer incense which does not prevail on the gods in aught, nor do auspicious words occur to me amid woe so great. Still, if I must ask for anything on this day, I pray do not return any more to those places while Pontus, falsely called the Euxine—almost the remotest part of the earth—detains me.

XIV.

O thou that supportest and presidest over learned men, O thou who hast always been a friend to my genius, what doest thou? Dost thou, as formerly thou wast wont to court me before my banishment, now, too, take care that I shall not appear to be quite departed from the city? Dost thou at all admire my poems—with the exception alone of those works of art which have injured their composer. Nay, act in such a way, I beg, O thou who art zealous about new poets; and in what way thou canst, keep the bulk of my poems in the city. Banishment was decreed against me—not against my books, which have not deserved the punishment of their master. Often a father is an exile and fugitive over the farthest limits of the earth, still the children of the exile are allowed to live in the city. Following the example of Pallas, my poems have been born from me without a mother: this is my own race and offspring. This I entrust to thee; and the more completely it is bereft of its parent, the greater burden will it be to thee, its guardian. Three of my children have caught the infection from me: be sure that thou openly takest care of the rest of my crowd of children. There are also thrice five volumes of my *Metamorphoses*—poems snatched from the destruction of their author. That work, if I myself had not been destroyed first, would have had a more assured reputation from my revising hand. Now it has come uncorrected to the lips of the people—if, however, anything of mine is on the lips of the people. Put upon my books, too, something of this kind, which comes to thee sent from a distant world—that whoever shall read them (if anyone shall read them) is to think beforehand at what time and in what place they were composed. He will be just to writings, of which he shall know that they were composed in a time of exile and in a place of barbarism. And he will wonder that I, amid so many misfortunes, had the heart to weave out any song with my mournful hand. My woes have broken my genius, of which even before the spring was unfruitful, and the vein but small. But whatever it was, it has fled away since no one has exercised it, and has become dried up and

dead through long disuse. There is here no supply of books to entice and nourish me: in the place of books is the sound of the bow and of arms. There is no one at hand in this land whose ears would understand if I made use of them to recite my songs unto them. There is no place whither I can retire: the guard of the wall and the closed gate drive away the hostile Getae. Often am I searching for some word, or name, or place: nor is there anyone from whom I can obtain information. Often when I am trying to say something—shameful confession!—words fail me, and I have unlearned how to express myself. I am almost stupefied with the tongue of Thracian and Scythian around me, and I seem to be able to write in Gothic fashion. Believe me, I fear lest there are Pontic words mixed with the Latin, and I fear lest thou shouldst read them in my writings. So, whatever my book may be, deem it worthy of indulgence, and excuse it through the circumstances of my unhappy lot.

THE END.

October, 1889.



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